

IN THIS ISSUE: } JAZZ VS. "THE ARKANSAW TRAVELER"—By EDGAR WHITE
 } ON DISCOVERING CARUSO (PART III)—By W. HENRI ZAY

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CHICAGO ACCLAIMS TOTI DAL MONTE
A STAR OF THE FIRST MAGNITUDE

Her Debut as Lucia a History-Making Event—New Artist Proves Superb Singer and Actress and Is Wildly Acclaimed—
Tannhäuser Draws Capacity House, With Henry C. Weber Wielding Baton for First Time and Raissa and
Schwarz as Principal Stars—Samson and Delilah, Bohème and Rigoletto Splendidly Given

Chicago, Ill., November 15.—Monday night, November 10, is another date that will make history in the annals of grand opera in America. For the first time in this country one of the world's most renowned singers, Toti Dal Monte, made her debut in Chicago. All that has been written concerning this artist is true. As the MUSICAL COURIER readers have already been informed through a telegram sent after the Mad Scene, Toti Dal Monte is a winner. Her debut as Lucia presaged well for many additional appearances in this and other roles. Very small of stature and plump, this petite woman has a lovely smile and beautiful eyes that from the first endeared her to a very reserved audience. Chicago audiences are skeptical. They want to be shown, and Toti Dal Monte was somewhat handicapped at the beginning of the performance by the extraordinary reports that had preceded her. As the unhappy Lucia, she proved her claim to fame, both as an actress and as a singer. Dressed like a circus pony in a scarlet gown, the first impression was not agreeable, and in her first scene she had to call upon the resources of her art to get the full attention of her auditors. Although she won a big ovation, she did not go over like a whirlwind. The plaudits were thunderous, but lacked in spontaneity. In act two and after the sextet the demonstrations of approval were also big, but not triumphal. Then came the Mad Scene. The little woman rose to the occasion. Here indeed was a sensational artist, whose acting of the part effaced the memory of nearly all other Lucias. She really thrilled with her delineation of a part that has been made famous heretofore only from the vocal standpoint. Contrary to tradition, Toti, as the newcomer will be known, showed that voice and action can be united in any role, and that cooperation of thought between acting and singing are potent factors in making a part as worn out as Lucia stand out as though it were a creation. To do this one must be a Toti Dal Monte, a superb singer and a superb actress.

Now, what makes the performance of Toti Dal Monte so much more meritorious is that she is not a coloratura. Critics and others who classify her as a coloratura are giving an erroneous impression of the voice of this artist. A coloratura must know how to trill and Dal Monte's trilling may be wonderful, but at the performance under review trills were conspicuous by their absence. Toti Dal Monte is a lyric soprano who climbs with utmost ease the range for which coloraturas are famous. Thus, her high tones are phenomenal in that they have the color of a lyric soprano. It was not, however, solely through those high tones that the newcomer made her appeal to the public. It was more through the perfection of her song. A delightful singer, she knows how to shade her voice; thus, lovely pianissimos between lofty and powerful tones made sharp contrasts. Impeccable phrasing, absolute pitch, remarkable delivery, are other attributes that made her performance stand out as a cameo. Her success after the Mad Scene knew no bounds and she is easily crowned the find of the present season.

The balance of the cast was not up to standard with the lone exception of Virgilio Lazzari, who was excellent as Raimondo, Antonio Cortis essayed for the first time in his career the role of Edgardo—a part he needs to study. Mariano Stabile, who has come to Chicago with the reputation of having been one of the big mainstays of La Scala, was only satisfactory as Ashton. His acting is too bombastic, too melodramatic to suit our taste and his tones are somewhat throaty. He wears, however, the regalia of a nobleman with great dignity and his Lord Ashton had that heavy aristocracy of the Scotch nobleman.

The chorus was heard in its best singing so far this season. Dressed in new costumes that matched the sumptuous

new scenery, the choristers, contrary to routine, acted as though each one of them were a part in the drama instead of an immobile mob dressed up only as side dishes for the principal personages in the opera.

Polacco was at the conductor's desk, and he made the old Donizetti score sound even younger than it must have been when the opera was first produced at Naples in 1835. Donizetti, from the other world, must have blessed Polacco for the reading he gave his music, which really bubbled with youth, due to the treatment given it under the careful

had sung John in Le Prophete the previous evening, showed no trace of fatigue, singing superbly the role of Radames. Formichi's Amonasro was, as ever, stentorian as to voice and a giant as to physique. He scored one hundred per cent. Elizabeth Kerr was heard as the Priestess and deserves only praise for her work. Kipnis as the King and Lazzari as the High Priest rounded up an excellent cast. Moranzoni conducted the performance with distinction.

TANNHAUSER, NOVEMBER 11.

Publicity and advertising pay. German operas in Chicago in recent years have not drawn. The first performance this season of Tannhäuser by the Chicago Civic Opera was witnessed by an audience that left no vacant seats in the vast Auditorium. Richard Wagner's three-act music drama was not the only attraction, as Henry G. Weber, a Chicago boy, made his debut in America at the conductor's desk. The publicity department of the Chicago Civic Opera last summer had sent out many communications regarding this young man's ability. Pictures of Mr. Weber were widely published and he was heralded as a genius and as the youngest American conductor ever to wield the baton in opera performances in European countries. Through those writings the interest as well as the curiosity of the Chicago public was awakened and that interest manifested by the sold-out sign displayed outside the box office. Now, after listening to the performance of Tannhäuser directed by this twenty-three-year-old American conductor, Henry G. Weber, one cannot accuse the publicity department of the company of having exaggerated the merits of this newcomer, and if the management knows how to boom him, he will have tremendous box-office value and should be played as a trump card by the Chicago Civic Opera hereafter.

A native of Chicago, Henry G. Weber, has achieved renown abroad as an opera conductor. They have some schools of music in Europe from which great opera conductors have really come forth and from one of them Mr. Weber is a graduate. Ascending the conductor's stand with the assurance that befits one who knows what he is about, Henry G. Weber lifted his baton, and, after hearing him direct the overture to Tannhäuser, one knew that this young American conductor was destined to be a big man in matters musical, as a better reading has seldom been heard even when directed by more seasoned conductors. Many may reproach this new conductor for taking liberties with the score as to tempi, but the quick tempo that prevailed throughout the second act made that episode far more interesting and far less heavy than heretofore. In years gone by, the march in the second act had always been taken at a slow tempo, a solemn entrance to a palace by well-fed noblemen, but with Weber's spirited tempo the march was a triumphal procession of men and women bound to have a good time at a song contest arranged for their benefit. Knowing every note in his score, master of himself as well as of his orchestra, chorus and principals, young Weber made all his forces obey his most minute demand. Although the management gave him but one ensemble rehearsal (at which, by the eleventh hour, Rosa Raisa replaced Olga Forrai, indisposed) Weber obtained results highly in his favor. It takes the temerity of youth to undertake such a task with a serene countenance, and it takes a man of talent to come out of the ordeal with flying colors. To recapitulate, Henry G. Weber is a potent factor in the Chicago Civic Opera. He demonstrated beyond doubt his mastery with the baton, his great musical intelligence, and Tannhäuser under his leadership will be a standby hereafter of our company. America has a right to be proud of Weber and Chicago is elated to welcome him as the awaited American opera conductor.

Joseph Schwarz, as Wolfram, was on the stage what Weber was in the orchestra pit. His conception of the part is poetic and his singing admirable in every respect. Schwarz belongs to that category of singers who deserve to be called artists. An artistic actor and an artistic singer, he gave unalloyed joy as Wolfram. Alexander Kipnis, a talented member of the company, and who last season was given but few chances, is one on whom the company may count in any role, as he has a glorious voice and knows how to use it. Besides, he understands the stage and always brings out the full message of both composer and librettist. His

(Continued on page 57)



NIKOLAI SOKOLOFF,

conductor of the Cleveland Orchestra, which will pay its next visit to New York on Tuesday evening, December 9, giving its annual concert at Carnegie Hall. These concerts have come to be one of the notable events of our season. The orchestra, under Mr. Sokoloff's energetic and capable direction, has developed to a point where it will hold its own with any of the metropolitan orchestras. Sokoloff's fame has spread beyond this country. Last year he was called to England to conduct the London Symphony Orchestra, and other guest appearances with foreign orchestras are in view for him.

yet deliberate baton of the musical director of our company. The enthusiasm and virility of Maestro Polacco were contagious, as all the participants were keyed up and the orchestra men played the music as it had not been played here in many a year. A very big night for Polacco and Toti!

AIDA, NOVEMBER 8 (EVENING).

The first Saturday night popular priced performance was Aida, with Raissa singing the title role. As in past seasons, her Aida may well be counted among her best roles. The interest of the evening was the debut of Augusta Lenska in the role of Amneris. Heard some years ago in this country, this new member of the company has returned a greater artist. Vocally, she gave full satisfaction and won the admiration of her listeners. Charles Marshall, who

Felix Hughes' Pupil Wins Encouraging Success

William Owen Gilboy has studied music in New York for the past two years under the instruction of Felix Hughes, to whom is largely due the credit for the considerable success that has already come to this young tenor. Mr.



WILLIAM OWEN GILBOY,
tenor and artist-pupil of Felix Hughes.

Gilboy has been soloist in the First Presbyterian Church of Jersey City, the Flatbush Congregational Church of Brooklyn, and has done recital and concert work in the city and throughout the state. He was soloist with the Bridgeport Oratorio Society at its spring concert, Bridgeport, Conn., April 28, 1924, and soloist at Grainger's choral and orchestral concert, Carnegie Hall, April 30, 1924.

Some of the press comments were as follows: Said O. O'Brien in the Bridgeport Herald, May 4: "Then followed Grainger's Colonial Song, with Anita Atwater and Mr. Gilboy doing the solo work. Both have beautiful voices." The Bridgeport, Conn., Telegram of May 1, stated: "Colonial Song by Grainger, arranged for soprano, tenor and orchestra, was another first performance in New York. Anita Atwater sang the soprano parts—with which the mellow tenor tones of William Owen Gilboy blended in pleasing harmony. Supported by the full orchestration their voices seemed set apart like solitary gems of great beauty." Henry T. Finck, in the N. Y. Evening Post, May 1, writing of Grainger's choral and orchestral concert at Carnegie Hall, said: "The effect of this music on the feelings was much heightened by the vocal duo, beautifully sung by Anita Atwater and William Owen Gilboy."

Writing of the third annual concert under the auspices of The King's Daughters of Dansville, New York, the Dansville Express of May 17, stated: "Those who journeyed to the Presbyterian Church auditorium last Friday evening were amply repaid for so doing. The concert given by William Owen Gilboy, tenor, will long be remembered by music lovers of this community. It is on rare occasions that we have the opportunity to attend a concert of metropolitan quality. Mr. Gilboy is well known in Dansville. Moreover, his singing is appreciated, and rightly so, if we may judge from his performance Friday night. The difficult aria, In Native Worth, from Haydn's Creation, was sung with much power, dignity and understanding. Later in the evening Mr. Gilboy sang a group of songs displaying the pure lyric quality of his voice. He was as excellent in these as he was in his more ponderous numbers. . . . In all, the concert was inspirational." The Dansville Breeze of May 17, commented in part: "Mr. Gilboy has a tenor voice of rare quality," while the Auburn Citizen, of August 6, writing of a concert before the Auburn Rotary Club, said in part: "Delightful vocal concert features evening meeting of club. . . . the members and their guests at the close declaring it to be among the finest programs of entertainment ever given before the club." (The concert was given by William Owen Gilboy, tenor, and R. H. Bertram Hole, baritone.)

Gradova Offers Interesting Program

The sensational young Russian-American pianist, Gitta Gradova, will play an unusual program at her first recital of this season in New York at Aeolian Hall, Wednesday evening, November 26. Her program opens with Bach's monumental work, the Concerto in the Italian style. Gradova sees in Bach one of the great mystics, and her reading of this work should prove most interesting. Following the Bach, Gradova will play Scriabin's fourth sonata in F sharp minor. There are probably few artists before the public today, if any, better equipped with the musical insight necessary to interpret the works of Scriabin than Gradova. "Gradova is this composer's American prophet," is the way a Chicago critic lately expressed himself about this artist.

Another Chicago critic wrote last month, after Gradova's Evanston recital: "Such applause and enthusiasm as followed her playing of the fourth sonata by Scriabin for instance, was the kind of applause which was heard in former days when great talent was let loose on the concert stage, but which now is as rare as the real talent which used to demand it—and it was not the abstruse Scriabin who invoked it. It was, on the contrary, the blazing musical feeling, the fiery

technic and the unbounded vitality of Gitta Gradova herself."

The second group on her program is entirely composed of works by Scriabin: a prelude in F sharp minor of his earlier period, the Dance Languide, op. 51, representing the middle period, and Scriabin's last large composition for piano and one of his highest manifestations of his pure and noble soul, his opus 72; Vers le Flamme.

The last group on the program calls for two compositions of Moussorgsky, the Intermezzo and Hopak Chopin's Etude in C sharp minor and his Valse Brillante in A flat major, Albeniz' charming Tango and Seguidilla, Medtner's fine work, Tragedy Fragment, and Liszt's Mephisto Waltz.

Gradova's Boston recital takes place in Jordan Hall, Saturday afternoon, December 6.

CLEVELAND ORCHESTRA GIVES SPLENDID OPENING PROGRAM

Beckwith and Simmelink Soloists of First Concert—
Johnson Heard With Orchestra—Denishawn
Dancers Win Praise—String Quartet
Offers Fine Program

Cleveland, Ohio, November 10.—The Cleveland Orchestra, with Conductor Sokoloff, returned a little over a week ago with new laurels won in its first western trip of the season. The first concert of the tour was given before a fine audience in Dayton, Ohio, on October 27, where, for the fifth consecutive time, the Clevelanders opened the series given by the symphony association of that city. The next day, 3,500 students of the University of Indiana heard Brahms' first symphony for the first time and enjoyed a fine rendition of it as given by Mr. Sokoloff and his men. Two concerts were offered next day in Indianapolis, one in the afternoon being sponsored by the Indianapolis Federation of School Teachers for the benefit of the school children, and the second given that evening in Caleb Mills' Hall, which would not hold the crowd desiring to hear the organization on its first visit to that city. On the afternoon of November 2, after a rest of three days, Mr. Sokoloff conducted the first popular program of the winter before an audience which almost completely filled Masonic Hall. Marie Simmelink, local contralto of considerable popularity, was the soloist and rivalled the orchestra in the applause she evoked. This singer is a pupil of C. B. Ellinwood in Cleveland, and of Oscar Saenger. She is the possessor of a voice of purity and opulence, as well as an engaging personality and pleasing stage presence. Her choice of the Arioso from Jeanne d'Arc, by Henri Bemberg, was a happy one, for it admirably suited her voice and her interpretation of it left nothing to be desired. She was compelled to add an encore and gave Swing Low, Sweet Chariot, using a setting by James H. Rogers, accompanied by Arthur Shepherd at the piano.

Arthur Beckwith, concertmaster, was also the recipient of prolonged applause after his performance of Rachmaninoff's Vocalise, arranged for violin and orchestra. It was given its first performance in Cleveland and proved a melodious and charming bit.

The orchestra's part of the program consisted of the overture to Euryanthe, The Afternoon of a Faun, a Strauss waltz, a selection from Aida, and Les Preludes, all of which were given with fine success. The Tales from the Vienna Woods received especially sympathetic treatment and proved so pleasing that part of the waltz had to be repeated. The stirring rhythms of Les Preludes also called forth an encore, this time the familiar Pomp and Circumstance.

EDWARD JOHNSON SOLOIST WITH ORCHESTRA.

On the evening of November 6, Masonic Hall was again filled almost to overflowing, this time with the friends and admirers of Edward Johnson. The strength of this tenor's fine personality was apparent when he stepped on the platform. He sang two arias with the orchestra—one from Andrea Chenier, Colpito, Qui M'Avete, with fire and dramaticism; the other, Where'er We Stray, from The Beatitudes, by Cesar Franck, in a more legato style. After both numbers the artist was recalled again and again by the enthusiastic audience.

Beethoven's fifth was the symphony of the evening and it was given a magnificent performance. A Symphonic Episode of Florent Schmitt's The Camp of Pompey, from Antoine and Cleopatra, which was interjected between Mr. Johnson's arias, was received with mixed feelings by the audience. Many found it very interesting.

Another novelty for Cleveland was a group of dances from Prince Igor by Borodin. The conductor gave these characteristic Russian pieces a reading of such spirit and rhythmic feeling that the applause which followed them was

(Continued on page 12)

Idelle Patterson Scores Success

Idelle Patterson was very successful throughout the West under the direction of the Associated Artists' Course of Denver (Oberfelder, director) and at the close of the tour made a contract for a more extensive tour next season. Mme. Patterson opened her Southern tour on November 10 with the Kansas City Symphony Orchestra, under the direction of the Horner-Witte concert management.

Another Post for Frank Parker

Frank Parker, formerly of Chicago but now head of the vocal department of the Utica (New York) Conservatory of Music and already director of the music at Park Baptist Church and conductor of the Lyric Club of Utica, has been engaged as director of the Choral Society of Sherrill, N. Y., one of the largest and best known choruses in that part of the State. Mr. Parker begins his work at Sherrill December 1.

Ottone Not in Rhinegold Performance

Augusto Ottone reports that contrary to the announcement in the program of the English Opera Company's production of Rhinegold at Carnegie Hall, New York, on November 10, he did not appear in the performance.

Stassievitch in Double Role

Paul Stassievitch, known here as a violinist and preparatory teacher for his former master, Leopold Auer, will play a double role when he appears as soloist of the State Symphony Orchestra on December 16. In that program he will play both the Brahms concerto for violin and the Tchaikowsky B flat minor concerto for piano.

MARRIAGE OF FIGARO IN ENGLISH

Hinshaw Company Gives Fine Performance of Classic in
New Version by H. O. Osgood

As the first of the series of events to be given this year for the benefit of the Greater New York Music School Settlements, William Wade Hinshaw's Marriage of Figaro Company gave the first performance in English of that opera which New York has ever witnessed as far as the records show. The version used was a new one especially prepared for the company by H. O. Osgood in which, as in all Mr. Hinshaw's opera comique presentations, dialogue was substituted for recitative. Mr. Osgood's work was decidedly successful. The English was idiomatic throughout, both in lyrics and dialogue, and seldom was there a turn which gave evidence of the foreign origin of the libretto. The dialogue was crisp, snappy and colloquial and moved quickly. The comedy had been skillfully rearranged so that the chorus could be eliminated. As a whole the diction of the various principals was excellent. To say that everything was understood would be no more true of this performance than it is of any other presentation of opera in whatever language it is sung, but the percentage was unusually high.

The cast was headed by Pavel Ludikar, an admirable Figaro both vocally and in his acting. His touch is light and debonaire, and a veteran of many a performance of the work in various languages, he strikes just the right tone for the character. Mr. Ludikar, singing in a language which he has only recently acquired, took the utmost pains with his diction and succeeded surprisingly well in making himself understood. Editha Fleischer's Susanna, already known through her performance of the part here last year with the Wagnerian Opera Company, was admirable in every way. The vocal gem of the evening was her singing of the aria known in Italian as Deh vieni non tradar. Miss Fleischer is also a new convert to English, but her diction was every whit as good as most of the native singers. Another splendid presentation was Celia Turrill's Cherubino. Of just the right build for this delightful role, she played it with great spirit and a genuine comic feeling that made it the hit of the evening. Her two famous arias were excellently done. Miss Turrill also doubled successfully as the aged Marcelina, though she evidently enjoyed herself—and the audience enjoyed her—more as the boy. The Countess fell to Clytie Hine. She made a truly exquisite picture in her beautiful costumes and acted and sang well though her diction might be improved with a little more care.

Alfredo Valenti was the Count. He gave an excellent performance of the amorous though stupid nobleman, singing with freedom and a notably distinct pronunciation of the text. Ralph Brainard as Don Basilio had the clearest enunciation of all and his aria in the last act, excellently sung, came as a novelty, since it is practically always cut. He also doubled in the part of Don Curzio, in which he was genuinely comic. Herman Gelhausen as Dr. Bartolo sang his one solo with genuine effect, but as Antonio, the gardener, he was hardly understandable on account of a rather exaggerated thickness of voice assumed in his drunken scene.

Ernest Knoch was the conductor, and again performed one of his miracles of turning out a splendidly rounded performance with only one orchestra rehearsal. The orchestra itself, with A. Tak of the Philharmonic for accomplished concert master, played with astonishing finish and surety, and was one of the features of the performance.

The scenes, except for the garden scene which had a very simple but effective setting, were played in drapes, excellently lighted. There was an audience which almost filled the big hall and was very liberal in its appreciation of the singers and the work. The performance was staged, mounted and produced under the personal direction of Mr. Hinshaw, who deserves great credit for what he has accomplished. It is by far the most ambitious and successful of his opera-comique ventures in English.

Vincent Lopez at Metropolitan Opera House November 23

Vincent Lopez announces a concert of High Brow, Modern and Low Brow music to be given by his orchestra of forty players next Sunday afternoon. On his program are



Speda photo

VINCENT LOPEZ.

serious classical compositions, not jazzed; works by American composers, among them Emerson Whitthorne and Rhea Silberta; jazz and burlesque numbers. The playing of the serious numbers will be a revelation in the possibility of producing exquisite color with the combination of instruments which one must call the jazz or American combination until somebody invents a better name.

PARIS HEARS WAGNER "DUTCHED"

Opera Company From the Hague Starts Series of Performances—Algernon Ashton Again—Dushkin Pleases in Recital—Sutro Sisters in New Works—American Visitors—Items of General Interest

Paris, October 25.—Paris has shed its hosts of summer visitors and the greater part of its summer leaves. Many of the visitors who saw Paris for the first time this season may return to their native lands in the same frame of mind as the Syrian captain who asked Elisha's messenger: "Are not Abna and Pharpar, rivers of Damascus, better than all the waters of Israel?" Are not the rains of London and New York better than all this endless downpour of Paris? The year 1924 is said to have been the wettest since 1873 and those of us who happen to live in this city by the Seine hope that at least another interval of fifty-one years will elapse before the next wet season comes. The rain and cold winds arrived with the close of the concert season. As soon as the school children had their holidays and the sightseers from abroad began to flock to Paris the climate went wrong. Now that the schools have garnered in the children and the concert halls have opened their portals, the fine weather is come. The moon and all the stars shine from an unclouded sky and the days invite everybody to the parks and gardens.

At the very end of the summer season Lynnwood Farnam, the American organist of the church of the Holy Communion, New York, gave an organ recital in the American Cathedral of the Holy Trinity in Paris. A large audience, among whom Marcel Dupré and Joseph Bonnet were noted, listened with pleasure to a finely chosen program, including works by Bach, César Franck, Pietro Yon, E. C. Baird, Marcel Dupré and Seth Bingham. In fact, Bingham's Prelude and Fugue in C minor were the unknown American works of the program. They made a splendid impression when played by Lynnwood Farnam with perfect technical accuracy and rhythmical solidity. Lynnwood Farnam had previously played in the church of St. Ouen at Rouen, and at Exeter Cathedral, Oxford Cathedral, York Minster, and Westminster Cathedral in England. It is to be hoped that this exchange of French and American organists between the two countries will continue. Guilmant, Bonnet, Dupré, Courboin, are known in the United States better than any American organists are known in France. Whose fault is that?

ALGERNON ASHTON AGAIN.

Crossing the gardens of the Louvre one sunny day towards the end of August, I found myself face to face with my old friend from London, Algernon Ashton, a composer by profession, but a necrologist in his choice of a hobby. He is a peripatetic biographical dictionary, a compound of obituary notices, and a cheerful mediator among the tombs. He was passing through Paris on his way from Switzerland to London, and he spent all the time in visiting the final resting places of famous men. He saw in one day the graves of Cherubini, Chopin, Bellini, Rossini, Bizet, Grétry, Erard, Pleyel, Halévy, Berlioz, Offenbach, Gounod, and when he met me he asked me to show him the way to the cemetery of Montparnasse where César Franck, Chabrier, and Saint-Saëns are buried. His one regret was that he could not find the burial place of the once popular Emil Waldteuffel, who died just before the war. Waldteuffel was a resident of Paris, according to Ashton, and is probably buried in France. I sometimes think that any regret my old friend Ashton might feel at the report of my demise would be tempered with the satisfaction of adding another specimen to his necrological museum. Strange that the sun should shine from a sky of blue on the one day Ashton spent in Paris this most wet and gloomy summer. For him the streets should be strewn with ashes and the heavens hung with melancholy black, and the fitful winds should sob and sigh among the tombstones, as in the finale of Chopin's Funeral March sonata.

MR. AND MRS. KELLY IN PARIS.

Thomas James Kelly and Mrs. Kelly, the well known vocal teachers from the Cincinnati Conservatory of Music, gave me the pleasure of their company whenever they were not busy at the music publishers, looking through the latest and the best of everything there was to be seen in the way of music. Naturally, as a music critic I cannot understand how teachers and performers of music can get away with so much music. Does Mr. Kelly intend to put several publishers out of business? Probably not. He merely said he liked to keep in touch with the world's music.

We visited together the church of Sainte Clotilde, inside and out, and looked with a kind of reverence on the organ which César Franck had played for thirty-two years to earn his living while he found what time he could to compose the works which perpetuate his name. Mr. Kelly was very enthusiastic about the Wagner Festival in Bayreuth, where he says he heard some very fine operatic singing.

RENÉ CHEMET BUYS A GAGLIANO

René Chemet spent the most of the summer in or near Paris, working incessantly on the programs of her American tour.

Immediately after her London concerts she had the good fortune to find a magnificent violin for sale. Strange as it may sound, it is nevertheless true that the kind of violins that concert artists desire are not as plentiful as one might think.

Of course, there are always a few extraordinarily high priced instruments to be had if the artist is willing or able to pay for famous names like a collector of museum rarities. René Chemet has spent much time looking for a violin powerful enough to be heard in the large American concert halls with an orchestral accompaniment. She now has an instrument to suit her, a splendid Gagliano, beautiful to see, full in tone, and of exceedingly fine quality. Many American audiences this winter will know whether her violin is satisfactory or not.

BRAILOWSKY ON A BUS-MAN'S HOLIDAY.

The pianist Brailowsky is another artist who has taken what is called an English Bus driver's holiday—that is to say, instead of playing the piano for the general public he retired to his chateau south of Paris and played the piano for himself.

By way of variety and to make sure that he did not forget what a concert hall looked like, he gave a recital in Switzerland, played Chopin's E minor concerto with Sir Henry Wood's orchestra in Queen's Hall, London, and is now in the midst of two recitals and an orchestral concert in Paris, finishing one whole day before he sails for New York. And yet the "labor classes" think they do all the

work while artists and literary people live like drones in luxury! My own private opinion is that the men who handle pickaxes and saws would go on strike at once if they had to put in as many hours a day as a concert pianist in a series of recitals. Word has come across the Channel to me that the rule against encores had to be set aside when Brailowsky played with the orchestra in Queen's Hall. Sir Henry Wood himself was as willing as the public to hear the pianist play again in a solo number. But I very much doubt if the London public got as excited about Brailowsky's playing as the Parisian public got at his Beethoven-Chopin recital in the Salle des Agriculteurs last Tuesday night. I do not remember ever to have heard such a friendly riot. His program was long to start with. He could not have expected so many encores and repetitions. I looked at my watch when Brailowsky came out to bow for the last time to the shouting mob and saw that the hour was exactly midnight. It took me twenty minutes to get out of the hall. As usual, all the tickets were sold for this Brailowsky recital several days beforehand.

MYSTERIOUS NOTICES.

Marguerite Nielka has just returned to Paris from a series of concerts in Scandinavia, and two recitals in London. Her press notices in Norwegian look very imposing and mysterious, especially to one who understands only the names of the composers and the artist. They remind me of the remark Socrates made to Euripides concerning a book by Heraclitus: "What I have understood is good; and so, I think, what I have not understood is." Therefore, when I see the names of Nielka, Debussy, Strauss, Ducas, Respighi, I think that the context in Norwegian must be good too. As she is giving four orchestral concerts in Paris before Christmas, devoted entirely to contemporary composers, I shall have more to say about Marguerite Nielka very soon.

DUSHKIN PLEASURES PARIS.

I was very much taken with the smooth finish, faultless detail, and lovely tone of Samuel Dushkin, who gave a violin recital in Salle Gaveau last week. He sails for New York to begin an American tour early in December. If he plays as well in the New World as he played in the Old no doubt the American audiences will cheer him as loudly and as long as the Parisian public did. His program had only enough of the classics in it to show that he was a master of the old styles. To the delight of his hearers, however, he relied mostly on the modern works of contemporary composers, with a welcome infusion of the brilliant compositions of Wieniawsky. Three days later I went to the same hall to hear him play a new work by Ravel, the American pianist, Beveridge Webster, at the keyboard instrument and the composer turning the pages. These two concerts, together with an appearance at the Beethoven cycle, conducted by Walter Damrosch last summer, make three times I have heard Samuel Dushkin play to Parisian audiences and on every occasion he was exceedingly well received. I have no fear whatever for his success on his forthcoming American tour.

THE PRIESTS OF BAAL.

Last summer I spoke to Marguerite D'Alvarez at a concert in Salle Gaveau and asked her if she meant to sing to the Parisian public. She gave me a most emphatic NO. She said she would never survive the humiliation of having such an insignificant audience as the pianist of the evening had. Marguerite D'Alvarez nevertheless sang to the public of Paris in Salle Gaveau last week and she survived, because the hall was packed to standing room. I had to sit on the stage behind the singer and the piano. However, as I heard D'Alvarez many times in other lands I made the most of my position on the stage to study the faces of the audience. Every eye was riveted on the singer, who swayed the emotions of her hearers at will. I was never more impressed with the potency of personality. Of course, a number of unknown singers have told me that D'Alvarez interpreted her songs in very unconventional ways, and that she frequently said twaddle when she should have said twaddle, or words to that effect. They always remind me of the priests of Baal making remarks about the queer way Elijah had of piling the wood on his altars. But Elijah and D'Alvarez got their offerings to burn with a radiating heat, whereas the little singers and the priests of Baal could not even get a solitary spark.

THE SUTRO SISTERS IN NEW WORKS.

Rose and Ottilie Sutro returned to Paris a week ago, after a summer of hard work rehearsing in Switzerland, and gave one of their internationally well known recitals for two pianos in the Salle des Agriculteurs on Saturday evening. Their program began with a fantasia by Mozart originally

written, I believe, for some sort of mechanical clock. A modern musician has deciphered it and transcribed it for two pianos. It may therefore be called a novelty. An Irish Suite, in four movements, by Mrs. H. H. A. Beach, was performed for the first time in public, and exceedingly well received by the audience. The Suite is dedicated to the Misses Sutro and will be played by them during their forthcoming American tour. It is a well written work with melodic themes of great beauty, as well as brilliant passages and stirring climaxes. It is not diffuse nor monotonous, and is an important contribution to the none too plentiful stock of music for two pianos. The program also contained a new work in MS by Algernon Ashton, and a brand new Valse Paraphrase by Edouard Schütt, heard for the first time in public at this recital. The other works on the program were equally new to the audience, for the music for two pianos is seldom played, and the Misses Sutro have never made it a practice to play arrangements for two pianos of piano solos. Their programs, consequently, always sound fresh and new, as they contain none of what Lamb calls "the old, familiar faces."

WAGNER DUTCHED.

A company of operatic performers conducted by Van Raalte came from the Hague in Holland, took possession of the Théâtre des Champs Elysées, and started a Wagner Festival to run from October 9 to November 12. All the performances are in Dutch.

It has not made much of a sensation here, though the numerous colony of Dutchmen in Paris have turned up in fairly good force. Wagner's operas, in fact, are not particularly popular in Paris. There are occasional performances of Lohengrin and Parsifal, with the Walkyries now and then. They are always given in French, however. The orchestral concerts are more generously supplied with Wagner than the opera houses are. A nation which has produced a Molière, a Beaumarchais, a Racine, a Victor Hugo, can well be pardoned for not showing much interest in those burly and grotesque characters of the Ring dramas. And when these dramas are given in Dutch they sound like double Dutch to a Frenchman. I was present and in the crowds when the Lohengrin riots took place in 1887, and Lamoureux was bold enough to conduct the offending work with a revolver at hand. There are no more riots over Lohengrin. Paris no longer goes into ecstasies over Les Huguenots, or indulges in a civil war about Piccinni and Gluck. What a pity they have no one worth fighting about!

BETTER THAN MRS. RUBENS.

I met the charming Ninon Romaine buying Spanish music a day or two ago in order to give variety to her programs for the second American tour, beginning in January. Well, much of the best Spanish music is delightful if properly played. It needs a good rhythmical sense and considerable rubato. I would very much rather hear Albeniz and De Falla played by Ninon Romaine than hear Beethoven's Thirty-two Variations played by certain pianists I could name if I wished to be rude. During the past few months several eminent painters have asked Ninon Romaine to sit for her portrait. If she dressed her hair in the quaint old style in vogue in Flanders three centuries ago and got Rubens to paint her portrait she would be the image of the famous Mrs. Rubens No. 2, whose features grace so many canvases of the great Flemish artist. Mrs. Rubens No. 2, however, would acknowledge herself of no account at all as a pianist beside Ninon Romaine.

John Heath has returned to Paris from an extended trip in a motor car to the south of France and the Pyrenees, with a glimpse of Spain. Opposite his studio is the house in which Racine lived many years. It was occupied later by the great actress, Adrienne Lecouvreur, whose life has supplied the subject of a drama in which Rachel achieved the most striking success of her career, and of an opera by Cilla.

A few doors further down the same street is the old house in which La Rochefoucauld established a printing press, unsuccessfully, some three hundred years ago. From the windows of John Heath's studio it is easy to look across the court-yard into the windows opposite, one of which lets daylight into the little room where Oscar Wilde, the author of Salome, died in 1900. The romance of Paris makes a strong appeal to John Heath, and when I called on him the other day he was debating with himself whether he would stay there with his pupils, or accept an offer from America for another tour in his native land. I must especially commend John Heath for always finding something good to say about his rivals the pianists. As a general rule I find that successful pianists are severely criticised by pianists. What singers and violinists have to say about each other will be left for another chapter. It is sufficient at present to say that John Heath is to be seen at all the piano recitals and other concerts, through the season, and I often hear him defending certain artists among a crowd of hostile critics. Does not the Bible say something to the effect that he whose hand is against every man will have every man's hand against him? CLARENCE LUCAS.

THE PHILADELPHIA ORCHESTRA PRESENTS EXCELLENT PROGRAM

Civic Opera Season Begins

Philadelphia, Pa., November 9.—The programs for November 7 and 8 of the Philadelphia Orchestra opened with the beautiful variations on a theme of Haydn, Choral St. Antoni, by Brahms, followed by an interesting poem by Loeffler, which, although modern, was thoroughly enjoyable.

After the intermission came the beloved Dvorak New World Symphony, so full of exquisite melody. As always, the orchestra played it superbly under Dr. Stokowski's keen leadership.

There was still another number, but anyone might leave before it, if they so desired, for Dr. Stokowski has decided to place these ultra-modern numbers last so the ultra-conservatives may be spared hearing them. It appeared that most of the audience felt as someone near the writer expressed it "On may not like them but still one hates to miss anything." This number was Hyperprisms by Varese. It was scored for a chamber orchestra of two wood-wind, seven brass and sixteen percussion instruments.

CIVIC OPERA COMPANY OPENS SEASONS.

The Civic Opera Company of Philadelphia opened its second season auspiciously on November 6 at the Metro-

politan Opera House with the favorite old Italian opera, La Bohème. Great credit is due Mrs. Henry M. Tracy, president and general manager of the company, for her tireless efforts to make Philadelphians realize the importance of this company and for producing such fine performances. Other laurels are due Alexander Smallens, the excellent director. The result of his fine training was most gratifying, as was his conducting of the performance. To be sure, the orchestra was composed of members of the Philadelphia Orchestra and, consequently, thoroughly competent for the work assigned it, but more than the leading of the orchestra was necessary and he filled every need.

Misfortune threatened the performance when Tom Burke, who was to sing Rodolfo, and Henri Scott, who was to sing Colline, were suddenly taken ill a short time before the performance, but the prompt action of Mrs. Tracy resulted in the securing of Romeo Bosacchi and Alfredo Valenti, who filled the vacancies admirably.

Anna Fitzu gave a pleasing interpretation of Mimi, while Emily Stokes Hagar (one of Philadelphia's own singers) made a spirited Musetta. Mrs. Hagar has long been a

(Continued on page 57)

A Busy Season for Ellen Buckley

Ellen Buckley, soprano, is a native of Albion, Mich. She was a piano student under Alberto Jonas at the Michigan



ELLEN BUCKLEY.

Conservatory of Music, and her studies there led to the discovery of her vocal talents. Miss Buckley has made appearances in Great Britain, including Queens Hall, Royal Albert Hall and at the Ballad Concerts, London, and in Edinburgh, under the direction of Sir George Henschel. Her appearances in America include The Albany Mendelssohn Club (Dr. Frank Rogers conductor); the Columbia University Choral Society (Professor Walter Henry Hall conductor); at Carnegie Hall, New York; the Philadelphia

Orpheus Club (Dr. A. D. Woodruff conductor); the Holyoke Choral Society (W. P. Biglow conductor); the Newark Lyric Club (A. D. Woodruff conductor). Miss Buckley's success is owing in part to her beautiful voice, her charm of manner and her skilled musicianship. To step into twenty good engagements the first season is considered a good start; to obtain twenty more as a result of her success for the following season is the gratifying experience of Miss Buckley, who remains under the direction of Walter Anderson, Inc., and whose bookings preclude the acceptance of any more engagements until after the middle of December.

Atlanta Music Club Busy

Atlanta, Ga., November 15.—The announcement of the programs of the Artists' Series of concerts to be presented by the Atlanta Music Club this season is unusually interesting. The series opened on October 18 with a concert by Maria Jeritza, the beautiful Viennese soprano and prima donna of the Metropolitan Opera Company. This concert was a brilliant success, drawing an unusually large and enthusiastic audience to hear the compelling artist.

Other artists to appear under the auspices of the Atlanta Music Club are the Cincinnati Orchestra, John McCormack, Harold Bauer and Pablo Casals in joint recital, and Jascha Heifetz in the Civic Series. In the Intimate Series are Albert Spalding, Myra Hess and the Flonzaley Quartet.

The Atlanta Music Club, entering upon the tenth year of its musical activities, presents two monthly programs to its members on the first and third Wednesday of each month. An educational program alternates with a miscellaneous program given by the best talent in Atlanta and vicinity.

The club, begun in 1914, was reorganized with Mrs. Armond Carroll as president, and throughout her and the succeeding president's administration it has steadily developed and grown to its present membership which numbers more than 500.

It is a conservative estimate of the club's influence and development of musical taste and knowledge in this city to say that it is foremost. With its several departments and extended activities, including the artist series of concerts, intimate and civic; the bi-monthly programs; the Atlanta Music Club's Woman's Chorus; the Junior Music Club with its chorus and orchestra, with programs twice monthly under the direction of well known teachers of the city, the influence of this club is far-reaching.

The newly elected president, Mrs. George A. Wight, is doing excellent work. Likewise her staff of officers, namely, Katherine H. Connerat, first vice-president; Mrs. Ernest Horwitz, second vice-president; Mrs. Cliff C. Hatcher, third vice-president; Mrs. Thad Morrison, fourth vice-president; Jane Mattingly, recording secretary; Mrs. W. F. Barton, corresponding secretary; Sarah Inman Bell, treasurer, and Mrs. W. O. Cheers, assistant treasurer.

Mrs. Armond Carroll, Mrs. Charles Dowman and Mrs. DeLos Hill, former presidents of the Atlanta Music Club, have had conferred upon them the distinction of the office of honorary life president. M. S. W.

Mme. Liszniewska in Orchestral Concert

On November 25, Marguerite Melville-Liszniewska will be soloist with the Cincinnati Symphony Orchestra, Fritz Reiner conducting, in Richmond, Ind. Mme. Liszniewska opened the season of the Tuesday Morning Musicales in Richmond with a piano recital on October 7. Her success was so pronounced that she was immediately engaged for this second appearance with orchestra. On this occasion she has been requested to play the Schumann concerto, which she played with such success last season in Cincinnati.

Stage Decorated with Music Lovers

Following the first appearance of Maria Jeritza in Toronto, on Saturday evening, October 25, an indignant admirer wrote to the Toronto Star criticising the absence of floral decorations on the stage at Massey Hall and the non-presentation of bouquets to the Austrian prima donna.

To this letter, I. E. Suckling, the veteran impresario of Toronto, replied in laconic fashion as follows: "The stage was adorned to my entire satisfaction and I think to that of

Mme. Jeritza, by the presence of 300 of Toronto's music lovers. As regards bouquets, I feel sure that the check which Mme. Jeritza received for her appearance here is a full expression of the admiration in which her talents are held by Toronto."

Kraft Always Busy

Arthur Kraft defines recreation as "another kind of work." Last summer he continued his artistic labors in New York until the end of July and then betook himself to the northern woods of Michigan, not to idle away time—not he—but to don overalls and participate in the completion of his house. Between hours he found a delightful change in motoring. When everything was ready for occupancy, it was time to pull up stakes and fill some recital



ARTHUR KRAFT.

between arias, seeks the balmy air of the suburbs and personally assists in the construction of the new Kraft Manor.

dates at Evanston, Oak Park and Kalamazoo, then to wend his way east to New Rochelle, N. Y., for an appearance at an organ dedication and then back to New York to resume church work at St. Bartholomew's and other activities attendant upon a season's opening.

This season Mr. Kraft is under the management of Fred O. Renard, who has been canvassing the field during the summer months and finds that this artist is not only well known in all parts but that he is also well liked and wanted for initial as well as for return appearances. Some of the cities already booked are Winston-Salem, N. C.; Salisbury, N. C.; Pittsburgh, Pa.; Columbia University and Oratorio Society of New York City; Buffalo, N. Y.; East Orange, N. J.; Beloit, Wis.; Wilmington, Del.; Chicago, Ill. (with Illinois Athletic Club), and others pending.

Helen B. Nevin at Lankenau School

On Monday evening, October 20, Helen B. Nevin told Indian stories and sang a group of Lieurance and Troyer Indian songs at the Lankenau School for Girls in Philadelphia. Her stories were so attractively told, and the songs given in such a clear, ringing soprano voice that her audience called for encore after encore. So to the kiddies she told stories to make them laugh, and to the grown-ups she sang folk songs. Miss Nevin has a natural individual charm of her own in giving her stories and songs, and this has added to her success as a story-teller and singer. She is a pupil of Laura De Wald-Kuhnle.

Leginska for Metropolitan Sunday Concert

Ethel Leginska will be soloist at the Sunday night concert given at the Metropolitan Opera House on March 29. Contracts for this appearance by the popular pianist have been signed by her managers, Haensel & Jones. She will also be heard in New York on two other occasions during her American season, which appearances have already been announced.

Violinists Playing Mana-Zucca's Toccata

Mana-Zucca's latest violin number, Toccata, is fast becoming a great favorite with violinists. Among those who are playing and teaching it may be mentioned: Josef Stopak, Don Ash, Emily Gresser, Daniel Visanska, Max Jacobs, Peter Merenblum, Benno Rabinoff, Madeline MacGuiggan, Michel Scapiro, Bernard Sinshheimer and V. Grafman.

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"THE PERFORMANCE WELL ILLUSTRATED THE PROGRESS MADE BY THIS AMERICAN PIANIST IN THE LAST FEW SEASONS"—(F. D. Perkins, *New York Tribune*.)

"Some people, when they wish to denote that a pianist has a dry style, say that he or she is 'intellectual.' It is a misleading classification. Obviously an artist cannot have too much intellect or bring too much thought to bear upon a creative or interpretative act. What is meant is actually that the artist has too little emotion, that there is nothing but the intellect in his playing, which, when it is true is a very difficult thing. These things are remarked apropos of the piano recital given yesterday afternoon by Frances Nash in Aeolian Hall. Miss Nash has shown unmistakable talent before this, and her right to be taken seriously as an artist.

Yesterday she showed a finer intellectual grip of her material than at any previous appearance of hers that this writer has attended. There was a virility of thinking, a firm drawing of melodic lines and a handling of musical masses which seized the attention of the listener and never allowed it to wander. Miss Nash played with insight, conviction and enthusiasm that was contagious.

The program was unconventional: Ravel's delightful sonatine, Chopin's B minor sonata, three 'Movements Perpetuels,' by Francois Poulenc; six compositions, from Kodaly's opus. 3, and Liszt's 'Le Leggerizza,' and Fifteenth Rhapsody for a more conventional ending. There were certain defects in the performance—notably a tendency to blur with the pedal, and the sonorities that were too thick—a tone usually overheavy in the lower registers of the instrument, but these were minor deficiencies of interpretations always personal and authoritative in spirit. It is either a very little or a good deal to say that a pianist is 'interesting' in these days of schools and shoals of virtuosi, young and old, who flood the concert halls from Fall to Spring. Miss Nash is

really an interesting pianist; one who has legitimately made her way as an artist, and whom the musical observer makes a mental note to watch in future seasons." (N. Y. Times, Nov. 8, 1924.)

"Displays Skill," "Selects Program with Care, Revealing Technique and Flavor."

"Frances Nash, who made her first appearance of the season yesterday at Aeolian Hall, is not one of those who seem to select their programs from the Twenty Most Popular Numbers of the last hundred recitals. Instead of an eighteenth century work in a nineteenth century dress, Miss Nash began with Ravel's Sonatine, a work that might well be heard more often, and followed the Chopin B minor sonata—the one without the funeral march—with a series of short pieces by Francois Poulenc and Zoltan Kodaly, before ending with Liszt.

Miss Nash, who had shown a skilled, somewhat flavorless technique, two seasons ago, and more temperament and expression last season, brought plenty of both to yesterday's performance, and color and intelligence were well combined in the Chopin sonata. Miss Nash understood the work, and never lost sight of its fundamental ideas and after a little too continuous vigor in the first movement, produced fluent lightness and sonorous emphasis where they were due in the other three. The performance well illustrated the progress made by this American pianist in the last few seasons. Poulenc's three 'Movements Perpetuels' brought in two tunes of a familiar sound, the second resembling a phrase from the Volga Boat Song. These and the six pieces of varying mood, and pace from Kodaly's opus 3, had a mildly acid, undoubtedly latter day flavor, but far from an extreme one." (N. Y. Tribune, Nov. 8th, 1924.)

(These press reports are reprinted exactly and without cut)

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SAN ANTONIO MUSIC CLUB PRESENTS COLIN O'MORE

Cardona Gives Piano Recital—Other News

San Antonio, Tex., October 29.—Colin O'More, well-known tenor, was presented in recital October 14, by the Tuesday Musical Club, Mrs. Eli Hertzberg, president, the first artist in a series of musical teas of which Mrs. Lawrence A. Meadows is general chairman. Mr. O'More displayed a voice of volume, sweetness and fine range; high tones which flow with marvelous ease and an enunciation to which it was a joy to listen. After his first numbers—Where E'er You Walk (Handel) and My Heart Ever Faithful (Bach), he received prolonged applause and as the program progressed the fine impression deepened. Following numbers were by Puccini, Rachmaninoff, Golde, Gray, Hahn, Dupont, Pessard, Fouldrain and Lambert; also arrangements of traditional Irish tunes by C. V. Stanford and Colin O'More. Recalls and encores were demanded. Elizabeth Estelle Rucker was the capable accompanist, contributing to the program Ballade in G minor (Chopin), proving herself a fine soloist. She was obliged to give an encore.

RAMON CARDONA HEARD.

Ramon Cardona, Mexican pianist, was presented in recital October 17 by the Business and Professional Women's Club, with Adeline Bardenwerber as chairman. Mr. Cardona appeared in San Antonio before and made many friends. On this occasion he strengthened the regard in which he is held. His playing is marked by clear cut technique and a firm, big tone. Of particular interest was Schumann's childhood Scenes, op. 15, which he played with sympathetic interpretation. The program opened with a group of nine Chopin numbers, all charmingly played, and closed with selections by Castro, Reger, Schubert and Schubert-Tausig. Recalls were numerous but a recent illness prevented the addition of encores.

NOTES.

The Hertzberg Musical Club, which consists of the piano pupils of Clara Duggan Madison, met recently and the following officers were elected: Mrs. Roland Klar, president; Betty Mae Duggan, vice president, and Josephine Niggli, secretary. The first chapter, Folk Music, from the book, From Song to Symphony (Daniel Gregory Mason), was studied and a talk given on Origin and Development of Folk Music, by Helen Oliphant Bates. Illustrations of folk music of different countries were offered by Mrs. Madison. At the close musical numbers were given.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, held the first meeting of the season on October 7, at which time the large American flag, presented to Mrs. Hertzberg at the close of last season, was dedicated. Colonel C. S. Diehl addressed the members on the symbolism of the flag and declared that a more fitting tribute could not have been accorded one who has worked so unceasingly for the good of music. The program was in charge of Mrs. E. R. Coppock. Ilma Hulen Meyer, dramatic soprano, sang America for Me, and led the singing of the Star Spangled Banner, with Mrs. Ralph Newton at the piano.

The civic department of the Women's Club held the first

meeting of the season, October 8, at which time Margaret McCabe, soprano, with Oscar Fax at the piano, contributed an enjoyable group of songs.

Henri Scott, bass baritone, was the honor guest at an informal reception given October 10, following the first rehearsal this season of the Chaminade Choral Society, David Griffin, director. Mr. Scott talked about the opera company in Philadelphia. He appeared at the Majestic Theatre the week of October 5, singing four numbers excellently.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, has recently organized two new departments: the junior department, with Lida V. Grosh, chairman, the first meeting held October 11 when the following officers were elected: Betty Mae Duggan, president; Josephine Niggli, first vice president; Marie Miller, second vice president; Mary E. Vaughn, recording secretary; Bessie Schleisinger, corresponding secretary; Muriel Miller, treasurer, and Claude Lee, historian; also the juvenile department with Mrs. W. D. Downey, Jr., chairman, the first meeting held October 13 at which time the following officers were elected: Eloise Richey, president; Mary Louise Leap, first vice president; Gertrude Dubinski, recording secretary; Catherine Richey, corresponding secretary; Carolyn Kampmann, treasurer, and Alice Mathieson, historian. For the program, America was sung and a solo by Tom Herrington, accompanied by Mrs. Lou Herrington. Mrs. Hertzberg, in whose home the meetings will be held, addressed both departments as well as the chairman.

The Etude Musical Club, which consists of the piano pupils of Pauline Stippich, held the first meeting October 11 with the following officers elected: Evelyn Carrithers, president, and Laura Bell Laux, vice president.

The musical program was given by Mrs. Fred Jones, soprano; Dorothy Claassen, contralto; William Turner, tenor; Howell James, bass, and Walter Dunham, organist, when the Feast of the Tabernacles was observed by Scottish Rite Masons, October 13.

The initial program of the WOAI entertainers, which consist of the following well known resident artists: Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Warren Hull, baritone, and Walter Dunham, pianist and accompanist, was broadcast October 14. Mr. Stone and Mrs. Hull are artist pupils of Mrs. Jones.

Marin B. Fenwick, veteran newspaper writer, was honored with a luncheon October 15. Mrs. Fred Jones, soprano, contributed two songs, accompanied by Mrs. Herbert Slayden Clarkson.

The literary department of the Woman's Club held the first meeting of the season October 15, at which time an interesting program was given by Betty Longaker Wilson, soprano, who sang Lo, Here the Gentle Lark (Bishop), accompanied by Mrs. Nat Goldsmith; and Mary Nourse, pianist, who played Improvisation in A flat (Chopin); En Route (Godard), and An Evening in Venice (Steinfeldt). She is a graduate of and assistant teacher at the San Antonio College of Music (John M. Steinfeldt, founder and president).

The B Major Musical Club met October 18. The program was given by the juvenile department and was in charge of Edith Freed and Jack Callen.

The Epworth League of Laurel Heights Methodist Church presented a program at the Army Y. M. C. A. October 19. Those participating were Lucy Banks, Mildred Ormesher, Eddy Levy, Irene McLellan, Ruth Howell, John B. Hearne and Jerome Zoeller.

Mary Stuart Edwards, soprano and teacher, arranged the excellent program which was broadcast October 19. Those participating were Luisa B. Sanchez, soprano; Augustin Mendoza, Jr., baritone; Mary Kellam, mezzo-soprano;

Louise Vordenboun, soprano, and Mrs. Eugene Staffel, pianist.

The Interscholastic League at Austin, Tex., awarded pins to twenty-two pupils of the fourth and fifth grades in the public schools here for having made 100 per cent. in the State-wide Music Memory Contest which was held last spring.

George Doscher, tenor, delighted audiences the week of October 18, at the Empire Theater, singing well known ballads.

Harriet Richardson Gray, dramatic soprano, filled an engagement at the Palace Theater the week of October 18. Her numbers were Visi d'arte from Tosca, and By the Waters of Minnetonka, Lieurance.

Bertram Simon, violinist, appeared in the first of a series of recitals, October 19, at Bonn Avon School. Numbers were by Nardini, Vitalli, Gardner, Kreisler, Cottonet and Schubert. He was accompanied by Walter Dunham.

Mrs. L. I. Chandler was in charge of the program on Victor Herbert which was given following the regular business meeting of the Tuesday Musical Club, Mrs. Eli Hertzberg, president, held October 21. Mrs. Ross Howard gave an interesting talk on the life of Victor Herbert, supplemented by additional interesting things concerning him by Mrs. S. J. Chandler, Mrs. Alfred Duerler and Julien Paul Blitz. Mary Stuart Edwards, soprano, sang Ah! List the Trill of Golden Throat, from Natoma, accompanied by Mrs. Eugene Staffel, and a trio—William Paglin, violinist; Julien Paul Blitz, cellist, and H. Morin, pianist—played Devotion. Henrietta Enck, a former member who has appeared professionally under the name of Jane Alden, contributed two enjoyable numbers, Mrs. Eugene Staffel accompanying one at sight and Catherine Clarke the other. Mrs. Walter Walthall read an interesting and instructive musical digest.

Liza Lehmann's in a Persian Garden was broadcast from WOAI October 21, by Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; and Warren Hull, baritone, with Walter Dunham at the piano.

The music department of the Woman's Club, Mrs. Arch Henderson, chairman, held the first meeting of the season October 22. An interesting program was given by Betty Longaker Wilson, soprano, accompanied by Mrs. Nat Goldsmith; Ruth J. Howell, violinist; Flora Sale, pianist, and Mary Holcombe.

The San Antonio College of Music, John M. Steinfeldt, founder and director, held the first faculty recital of the season October 22 in the auditorium of the college. Those who appeared were Mary Nourse, pianist, graduate 1924; M. di Rudder, cellist; Cecile Steinfeldt Satterfield, pianist, post-graduate 1924; Walter Hancock, violinist, and Marybeth Conoly, soprano, graduate 1924. Accompaniments were played by Mr. Steinfeldt, Mary Nourse and Henry Jacobsen, teacher of voice.

Organists of the city held a meeting October 22, the purpose of which was to organize a chapter of the American Guild of Organists. It was named the Alamo Chapter and the membership will embrace all of South Texas. Officers elected were dean, Frederick King; sub-dean, Walter Dunham; secretary, Helen Oliphant Bates; treasurer, Lottie Kiddle, and the following as the executive committee: Walter Dunham, chairman; Oscar J. Fox, Roy R. Repass, Mrs. Francis Bowen and Lottie Kiddle. Mrs. S. W.

Leginska's Conducting "Sensational"

Ethel Leginska's recent appearances as guest conductor of the Konzertvereins Orchestra in Munich won her as enthusiastic a reception from the press as from the public. Newspaper reviews of the concerts have just come in. "It was a sensational evening," wrote the Munich Welt am Sonntag. "A woman conducting an orchestra; a woman who does not need benevolent indulgence, but who demands critical judgment. The conductor knew how to enforce her will and the orchestra followed her devotedly. The enthusiasm of the audience proved that hers was a talent for conducting far above the average." Other papers were as enthusiastic. The Münchener Zeitung wrote: "The first evening her conducting commanded full respect for the ability, energy, mental strength and artistic temperament of this young lady, who, as a musical thoroughbred, surpasses many of her masculine colleagues. The audience accorded the conductress an ovation."

Dupré with Cincinnati Orchestra

Marcel Dupré, noted French organist, has been engaged by Fritz Reiner, conductor of the Cincinnati Orchestra, to play with that organization in Cincinnati on February 1, giving the first performance of Dupré's organ and orchestra composition, Cortège and Litany, heard only once in America last season, at his opening recital in the Wanamaker auditorium in September, 1923. The orchestra will play Dupré's new arrangement for organ and orchestra of the famous Bach Toccata, Adagio and Fugue in C major. The Cincinnati Orchestra thus joins the Boston, Philadelphia, Detroit and Springfield symphony orchestras in presenting this artist as guest soloist.

Easton Kent Heard

Some months ago, a promising young tenor from the West arrived in New York, he being a discovery of Grace Northrup, soprano, and vocal teacher. He easily secured an excellent church position, and on November 6 gave a short recital at the Northrup studio, which was heard by musical cognoscenti. A group of French songs was followed by one of German Lieder, the program closing with songs by the American composers, Watts, Griffes and Burleigh, with Coleridge-Taylor's aria, Onaway, Awake. The voice has power and range, the singer has true musical spirit, and he sings with ease and distinct enunciation, all of which merits commendation, both of singer and teacher.

Van der Veer Demonstrates an Axiom

The fact that one cannot be in two places at the same time is verified by Nevada Van der Veer's managers, Haensel & Jones, who refused three offers for The Messiah, simply because she had already been engaged to sing the work elsewhere. The New York Oratorio Society and two other choral organizations wanted her but Mme. Van der Veer has only been able to accept one from the New York Oratorio Society, and has been forced to turn down the other offers.

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—Glenn Dillard Gunn, *Chicago Herald-Examiner*.



Kathryn MEISLE

Scores in "La GIOCONDA"

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November 5th, 1924

EXCERPTS FROM THE PRESS:

Kathryn Meisle as "Cieca" gave a FINE VOCAL and an EQUALLY MERITORIOUS DRAMATIC PERFORMANCE.—Maurice Rosenfeld in the *Chicago Daily News*.

DISTINGUISHED HERSELF as an ABLE MEMBER OF THE COMPANY—her VOICE was EXCELLENTLY RICH—her IMPERSONATION of the BLIND MOTHER was ADMIRABLE.—Eugene Stinson in the *Chicago Daily Journal*.

KATHRYN MEISLE was an EXCELLENT CIECA.—Herman Devries in the *Chicago American*.

Her TONE WAS MELLOW and WELL SUSTAINED.—Karleton Hackett in the *Chicago Evening Post*.

Kathryn Meisle has one of the GREAT CONTRALTO VOICES OF THE PRESENT.—Glenn Dillard Gunn in the *Chicago Herald-Examiner*.

Kathryn Meisle DISPLAYED A WEALTH OF TONE last night.—Paul R. Martin in the *Chicago Journal of Commerce*.

Report would be INCOMPLETE UNLESS IT TESTIFIED to the FINE SINGING of Miss Meisle as "La Cieca".—Edward Moore in the *Chicago Tribune*.

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CLEVELAND

(Continued from page 6)

prolonged. The Paris version of the Tannhäuser Bacchanale was also included among the offerings of the evening.

DENISHAWN COMPANY ENJOYED.

The appearance here on October 31 of Ruth St. Denis, Ted Shawn and their company of dancers proved very successful. Their offerings included several innovations, among the most interesting of which was Tragic, listed on the program as an experiment in the Dance as an Independent Art—that is, without music. Two longer episodes were included on the program Cuadro Flamenco and The Vision of the Aissoua, an Algerian dance drama. The costuming and settings of both numbers were charmingly colorful. The shorter music visualizations and divertissements were numerous and varied. Strauss' Voices of Spring waltz, done by the group of supporting artists, was especially beautiful, as were also the waltzes of Miss St. Denis and Doris Humphrey. Terpsichore in another mood was expressed in the five short American Sketches, into which a rather surprising amount of humor was injected. The Boston Fancy—1854, Crapshooter and Gringo Tango, being fine examples of the use of burlesque in the dance.

STRING QUARTET MAKES SECOND CLEVELAND APPEARANCE.

On the evening of November 3, the Cleveland String Quartet gave another fine program in the ballroom of Wade Park Manor. The artists making up the quartet are all members of the orchestra and they had as coadjutors, on this occasion, an octet from the woodwind section of the same organization. Both ensembles played with the high degree of artistry which Cleveland has come to expect of them.

The String Quartet gave as the opening number, a new quartet in G minor by Vaughan Williams. It received an unusually fine rendition. The melodious octet in E flat, Beethoven's 103rd opus, was given a well-balanced, spirited execution by the Woodwind Ensemble consisting of oboes, clarinets, horns and bassoons—two of each—and it received

quite an ovation at its close. Tchaikowsky's quartet in E flat minor concluded the evening. Here the strings had the best opportunity to display their powers of interpretation and they took full advantage of it.

This program was the first of a series of five which has for its sponsors the Womens' Committee for the Cleveland Orchestra. E. D. B.

Jacchia and Ferrabini Return

Agide Jacchia, conductor of the Boston Symphony "Pops" concerts and his wife, Ester Ferrabini, renowned for her rendering of Carmen, have returned from a summer in Italy, spent chiefly at their villa in Rimini, on the Adriatic.



ESTER FERRABINI.

Both have resumed their duties at the Boston Conservatory of Music, where Mr. Jacchia is director and Mme. Ferrabini, voice teacher. In addition to these activities, Mr. Jacchia is also conductor of the Fitchburg Choral Society, while Mme. Ferrabini is heard often in concert work throughout New England.

Mr. and Mrs. Jacchia were tendered a most cordial welcome at the Conservatory. A reception, planned as a surprise to the director and his wife, was given by the faculty and students and was largely attended. An interesting musical program was presented by Catherine Carver, '25, of Somerville, Mass., pianist; Harold Doyle, '25, of Litchfield, Conn., violinist; and Iride Pilla, '24 (Post Graduate), of Lynn, Mass., soprano. Refreshments were served by a committee comprised of Evelyn Kaulbeck of Manchester, N. H.; Marion Miner, of Brandon, Vt., and Mabel Norris, of San Antonio, Texas. Albert Alphin, of Mt. Olive, N. C., and Joseph Oroz, of Toledo, Ohio, acted as ushers.

De Motté Enjoying Tour

Stella de Motté, now on tour with the San Carlo Opera Company, writes the following interesting letter:

"We had a lovely engagement in Memphis, thousands of people being turned away at each performance. The new auditorium is a fine, big place and acoustics splendid.

"Mr. and Mrs. Newburger gave a lovely dinner party at their magnificent mansion and I was fortunate enough to be her guest at luncheon the following day and did my vocalizing in her gorgeous ball room. It was so funny to see all the colored servants' black woolly heads peeping between the rails of the staircase, and when I had finished one of them remarked: 'Lawd, Lawd, nevah in all ma bahn (born) days did I evah heah such a immensely powful voice.' I laughed so that Mrs. Newburger, seeing it amused me, summoned Eileen, who was deeply chagrined, and I proceeded to sing some southern songs for her and the remaining group of servants. When I left there I went to my hotel with a half dozen jars of the cook's best preserves and a large bouquet of scarlet straw flowers from Eileen, who said: 'Miss Stella, Ah just nevah can forget how you done sung the Swanee Ribber.' The Newburger home is one of the most beautiful homes I have ever seen, in fact I thought I had suddenly been transplanted to Versailles, and this glorious abode is an exact replica of the chateau in Versailles. Also the interior, the great salons, and their decorations and furniture, vases, clocks, etc., were typical of the Marie Antoinette period. The most important room in the house is American, however—the kitchen."

Colombati's Pupils Active

During the past month several of the artist-pupils of Mme. Colombati have won great credit for themselves and their teacher. Josephine Lucchese continues to triumph wherever she appears with the San Carlo Company, and the praise from the New York press of her artistry reflects credit upon Mme. Colombati, who has been her only teacher.

Alma Dormagen, who possesses a beautiful dramatic soprano voice, is the latest product of the studio. At the last minute, without a single rehearsal, she sang Nedda in Pagliacci at the Brooklyn Academy of Music on September 26. No one could believe it was Miss Dormagen's debut for she sang the part in a manner to make many an older artist envious. The critics predict a brilliant future for her.

Emily Day, a young artist who is already well known in musical circles, having appeared in concerts and several operas, sang Gilda in Rigoletto at Poli's Theater in New Haven October 5. The audience was most enthusiastic over her rendition of Gilda, and gave vent to prolonged applause after the Caro Nome aria. She was obliged to give many curtain calls. Miss Day is proud to attribute her success also to Mme. Colombati. Mary Howard, another pupil of Mme. Colombati, has appeared in several costume concert recitals for the Duo-Art Company. Previous to this she has appeared successfully in costume recitals, and last season was prima donna with the Irene Castle Company.

Graffman Students Heard

The Wurlitzer Auditorium was packed to capacity Saturday evening, November 8, by an audience which came to hear a number of talented violin pupils of Vladimir Graffman. Those participating in the program were Samuel Novick, Ethel Brown, Walter Brey, Nickos Camburskis, Joseph Gingold, William Mais, Lillian Rosenfield, Abe Zifkin, Thelma Rawson and Sadie Schwartz. The program included movements from concertos by Nardini, Vivaldi, Viextemps and Paganini; and numbers by Pergolese, Rameau, Wieniawski, Tartini, Sinding, Dvorak-Kreisler and Vitali-Auer. All of these young people revealed excellent training, poise and musicianship, and there was much genuine talent. Also in evidence were good tone, flexible bowing and technical facility. While these characteristics seemed general, three young artists deserve a special word: Nickos Camburakis, Abe Zifkin and Sadie Schwartz showed a musical temperament, artistry of style and beautiful tone; they gave exceptionally fine renditions of their respective numbers, particularly considering the youth of the performers. Progress was noted in the work of these young violinists, most of whom were heard on a similar program last spring.

Diana Graffman gave excellent support at the piano.

Hamilton-Morris Pupils' Engagements

Etta Hamilton-Morris announces that Frances Schlieper, contralto, has been engaged as soloist at the Swedenborgian Church in Brooklyn, and Alice Foster Robertson, soprano, at the Hanson Place Baptist Church, also in Brooklyn. Herman C. Pantley, tenor, filled concert engagements at The Illuminati Club, Brooklyn, and two Masonic affairs in Passaic, N. J. Arthur F. Allie, baritone, sang at two concerts given by the Eastern Star in Passaic during the month of October, and was the assisting artist at a piano recital by Marjorie Roth on November 14. Daisy Krey, contralto, sang for The Illuminati on November 6. The first subscription concert of The Philomela, under the direction of Etta Hamilton-Morris, will be given on December 8 and will have as assisting artists The Symphony Players directed by Sepp Morscher. The club will sing several numbers accompanied by the orchestra.

Maas "Shows Excellent Musicianship"

Gerald Maas recently gave a successful recital in Scranton, Pa., following which the critic of the Scranton Republican stated that he played a sonata by Marcello as his chief number, a work to which he brought impeccable technique, a tone of rare beauty, and a musicianship that bristled throughout. It was the opinion of the same critic that in the second and last movements of this sonata his cello had the agility of a violin. The remainder of Mr. Maas' program was more familiar, including the names of such composers as Bach, Tchaikowsky, Saeser Cui, Popper, Tartini, Saint-Saëns and Schumann. The reporter on the Scranton Times stated that Mr. Maas' technique was perfect and all his interpretations showed excellent musicianship.

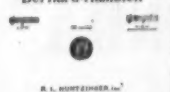
Concert at Beechwood School

On the evening of November 3 the Beechwood School Conservatory of Music (Jenkintown, Pa.) presented Mr. and Mrs. Burton Piersol in a musical evening with the Knabe Ampico.

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Anna Fitziu's Florio Tessa is a lovely stage picture and she has the right poise, the nerve and gusto to give the role its proper dramatic significance. She sang the music most successfully. Her voice is often of lovely quality, always carries the text well, is adequate for climaxes without push and pull, and she delivers it in accord with her acting of the role. We have had good Tonos and Anna Fitziu is one of them.

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GIGLI

in the revival of *Gioconda*
at the Metropolitan Opera
November 8

"Mr. Gigli's singing was an especial pleasure. He is that rare exception, an Italian or Italianized singer who does not labor under the delusion that the one thing he has to do is to behave like the solo cornet in a brass band. He can modulate his tones, and he has a sense of style that keeps the musical hearer interested in him."—*Post* (Ernest Newman).

"Mr. Gigli was in his element as Enzo. His voice was in its best condition and he had full command of that *mezza voce* which contributes so much to the charm of his singing. His *Cielo e mar* sustained the best traditions of the Metropolitan stage."—*Sun* (W. J. Henderson).

"Mr. Gigli came off with first vocal honors. He sang with great beauty of tone and with a style that was a joy to behold. The tenor probably felt inspired to do his best inasmuch that this role, Enzo, is the one in which he made his operatic debut."—*Evening World* (Frank H. Warren).

"It was a delight to welcome back to the scene of his previous triumphs that fine and finished tenor, Beniamino Gigli. He returns in perfect voice and with his polished art undiminished. He gave such pleasure yesterday that it took the form of prolonged before-the-curtain ovations."—*American* (Leonard Liebling).

Mr. Gigli's beautiful voice was at its best, and he sang exquisitely throughout the afternoon.



© Miskin, N. Y.

His rendering of *Cielo e mar* was extraordinarily fine, and the cheers with which his auditors greeted it were emphatically deserved."—*World* (Deems Taylor).

"On the part of the singers Mr. Gigli's Enzo was one of the most notable features of the occasion. His tone in sustained passages was of spun silk. The smallest vocal ornament had a significant beauty, and what a relief to hear a tenor who did not bawl the first strophe of *Cielo e mar* at the top of his lungs! Mr. Gigli's singing at certain moments wove a spell. He could have been the tenor extolled by Balzac in *Venetian Nights*. His voice is not heroic, but lyric, and in all that best became its character the singer was supreme."—*Times* (Olin Downes).

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SYRACUSE SYMPHONY ORCHESTRA PRESENTS SALZEDO AS SOLOIST

Four Organists Give Concert—E. Robert Schmitz Enjoyed
—Ethel Rader Heard

Syracuse, N. Y., November 1.—On October 18, the Syracuse Symphony Orchestra, Vladimir Shavitch, conductor, gave a concert at Keith's Theater at the unusual hour of 6 p. m. Nearly 2,500 were in their places for the first number of the popular program. The Peer Gynt suite and the William Tell overture were the principal orchestral selections. Carlos Salzedo, harpist, gave two groups of solos and added much to the attractiveness of the program. Both orchestra and soloist were enthusiastically applauded. Mr. Shavitch has worked wonders with the orchestra and large audiences will be the rule from now on.

COLLEGE OF FINE ARTS ORGAN DEDICATED

On the evening of October 21, the College of Fine Arts dedicated the new pipe organ, which it has been installing during the summer with a concert by four organists. Dr. George A. Parker, dean and head of the organ department, played in public for the first time in about twelve years. Although sixty-seven years old, Dr. Parker has lost none of his fine technical ability and musicianship. He was given a real ovation at the close of his group and accorded more flowers than he could take care of. When he returned to play an encore the audience, which filled the auditorium, stood and applauded for several minutes.

Dr. Alexander Russell, head of the music department at Princeton and organist at the Wanamaker Stores in New York, played a group of St. Lawrence Sketches, of his own composition. His playing was all that could be desired and his compositions, with their varied coloring, were most interesting.

Prof. Harry Vibbard, of the organ faculty, gave the third group, the principal number of which was Liszt's fugue on the name, Bach. Prof. Vibbard is an organist of fine musical instincts who has given himself a severe technical training. The result was an ease and spontaneity which delighted his hearers.

Frank Stewart Adams, organist at the Rivoli Theater, New York City, again displayed the masterly organ technic which made him a fine reputation even as a student here fifteen years ago. His playing of a Bantock excerpt, using the score for two orchestras and mixed chorus, proved that he is a musician as well as a technician.

On the afternoon of October 19, Prof. Vibbard gave the second afternoon vesper recital of the season. His program—a difficult one—showed to advantage the beautiful tone of the pipe organ which has recently been rebuilt at a cost of nearly \$20,000. Prof. Vibbard played even better than he did the Tuesday before. These vesper recitals are fast becoming a welcome institution at the university.

E. ROBERT SCHMITZ MAKES TWO APPEARANCES

October 28, E. Robert Schmitz, the French pianist, gave a lecture recital in the afternoon and a piano recital in the evening, both at the College of Fine Arts. Coming to Syracuse for the first time, his playing showed the rare combination of splendid technic with the poet's love of delicacy and beauty. His lecture was most interesting, but he was even more interesting when he played. The closing group of his evening program displayed the last word in technical virtuosity.

ETHEL RADER GIVES CONCERT

The first of the Sunday afternoon university vesper programs was given by Ethel Rader, soprano, a newcomer on the Fine Arts voice faculty. Miss Rader, a pupil of Oscar Seagle and Jean de Reszke, has a coloratura soprano voice of splendid quality and wide range. But, more than that, she knows how to sing according to the laws of pure bel canto. Breath control, a finely spun tone when necessary, exact intonation and splendid diction are all at her command. Miss Rader's program was comprehensive and worthy of the fine artist she proved herself to be. She was recalled repeatedly and sang four encores. H. L. B.

Shawn's New Magazine

Where Ted Shawn, the dancing partner of Ruth St. Denis, finds time to edit a magazine and dance in over one hundred and fifty cities of the United States as well, is a mystery. The first edition of Mr. Shawn's Quarterly Review Devoted to the Art of the Dance appeared recently. It is beautifully gotten up, with many fine illustrations and articles by both Mr. Shawn and Miss St. Denis.

Capell Praises Gerhardt

Richard Capell is quoted in the Ottawa Journal as follows: "Mme. Gerhardt is the last singer in the world to mitigate the luxurious melancholy of Schubert's Winter Journey Cycle, and in fairness one must allow that there was no sign that any one of the assembled thousands objected to the enormous dose. You would think, to look at

Mme. Gerhardt's admirers, that calf-love was one of the cardinal virtues and suicidal mania a form of heroism."


Activities of Klibansky Pupils

Several pupils of Sergei Klibansky have recently sung with marked success, among them being the following: Cyril Pitts, who has started his second season with the Crescent Presbyterian Church in Plainfield, N. J.; Alveda Loigren, who sang at the Calvary Methodist Church convention in East Orange, N. J., October 25; May Shackelford, who appeared in the new auditorium at Birmingham, Ala., October 23, and was heartily applauded for her splendid rendition of Vissi d'Arte, and songs by Curran, Campbell-Tipton and La Forge; J. E. Blenkinship, who appeared in a program for the Thursday Morning Music Club at Roanoke, Va., October 9, where he created a favorable impression by his delightful singing (he is soloist at the Trinity Methodist Church in Roanoke); Lester Aldrich, who has been engaged as soloist at the Temple Baptist Church in Memphis, Tenn.; Winifred Parker, who was greeted by a large and enthusiastic audience at her concert in Seattle, Wash., September 9, when she included on her program several arias and songs by Schubert, as well as modern American songs.

Some of the artists from Mr. Klibansky's studio will appear in a Klibansky Studio Night, December 7, at DeWitt Clinton Hall.

Kolitsch Brings Rare Spinnet to America

Vlado Kolitsch, Croatian violinist, has brought with him from England a rare old spinet, which he will use for his



*"May Peterson has
brains as well as
vocal chords and an
entrancing personal-
ity."*

The Amarillo Daily News said the above
about May Peterson, soprano, formerly
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Mozart numbers. The instrument is of the eighteenth century period and was the property of a well known English family. Kolitsch was given permission to use the instrument on an occasion when he was invited to play at this family's home. There happened to be no piano in the place and the spinet had not been used for many years. Finding the instrument in excellent condition a tuner was sent for, who soon tuned the strings to the proper pitch. The violinist played a Mozart number which pleased everyone present so that after he had finished the owner consented to sell it to him in order that he might bring it to America for his coming concert season.

At his first New York recital in Carnegie Hall in January, Kolitsch will open with the Mozart concerto, with cadenzas arranged by Leopold Auer, and accompanied on this spinet.

Mellish "Surprises" Local Manager

Recently Mary Mellish sang in Lowell, Mass., on one of the courses arranged by Anita Davis-Chase, of Boston. It was the first time Miss Mellish had sung for Mrs. Chase, and after the recital she wrote the popular soprano's managers, Haensel & Jones: "I feel that I would like to tell you of the beautiful work Mary Mellish did. She did sing charmingly. It is so seldom that an artist gives me the pleasant surprise that Mary Mellish did, that I do not wish to pass it by without letting the manager know."

Huge Audiences Hear Gray-Lhevinne

The last week in October, Gray-Lhevinne gave three more recitals in Pittsburgh, Pa., to large houses. On the evening of October 30 an audience of more than a thousand persons welcomed this artist.

DENVER ENJOYS CONCERT BY ALDA METROPOLITAN QUARTET

Civic Symphony Offers First Concerts—Gigli Delights
Large Audience—Raisa, Rimini and Brard
Heard—Notes

Denver, Colo., November 1.—The Civic Symphony Orchestra, Horace Tureman, conductor, gave its initial concert of the season on the evening of October 31 at the Municipal Auditorium, repeating the program on the following Sunday afternoon. The improvement in the ensemble of the orchestra since its inception two years ago is phenomenal and proves Mr. Tureman to be a conductor of real ability, as only great ability could have compelled such gratifying results in so short a time. The orchestra now numbers 102 players and no instrument is lacking.

The program consisted of the overture to Manfred, Schumann; Capriccio Italien, Tschaiakowsky; three numbers by Percy Grainger; the march from Tannhäuser, and the Liszt piano concerto in E flat major, with Wilma Souvageol, a newcomer to Denver, as soloist. Mme. Souvageol established herself at once as a pianist of quality with an excellent technic and splendid style.

ALDA METROPOLITAN QUARTET

Robert Slack opened the Denver concert season on October 16 with the Alda Metropolitan Quartet, consisting of Frances Alda, soprano; Merle Alcock, contralto; Armand Tokatyan, tenor, and Laurence Tibbett, baritone, with Florence Barbour, accompanist. Besides a brilliant concert with a novelty program, the event was by way of being a celebration for Mr. Slack as it was the twentieth anniversary of his pioneer enterprise in bringing great artists to Denver.

The first half of the program was devoted to operatic arias, sung by the individual members of the concert party, and the latter half consisted of the second act of Martha, charmingly given. Mr. Tibbett opened the program and displayed his well schooled baritone of fine quality and flawless diction. Miss Alcock's rich contralto was used with excellent effect, while Mr. Tokatyan received a merited ovation. Mme. Alda, unlike the others of the company, is a familiar artist to Denver music lovers and a great favorite. Her delightful style and interesting interpretations invariably win her many plaudits. Miss Barbour furnished excellent accompaniments.

GIGLI TRIUMPHS IN CONCERT

On the evening of October 17, the auditorium was massed with an enthusiastic throng of over 7,000 to hear the first artist of the Oberfelder series, Beniamino Gigli. It was an evening of song which will long remain in the hearts of the listeners. A word of praise must be accorded Vito Carnevali whose accompaniments, most of them played without score, contributed toward Gigli's triumph.

ROSA RAISA, RIMINI AND MAGDELEINE BRARD

Another Oberfelder offering was the recital, October 30, by Rosa Raisa, Giacomo Rimini and the French pianist, Magdeleine Brard. Mme. Raisa is well known to Denver audiences, not only in recital but by reason of her memorable operatic portrayals of Desdemona and The Jewess. The audience, on this occasion, could not get enough and the soprano generously responded to many encores.

The surprise of the evening was evoked by the petite pianist. Under her deft fingers the piano became a living thing and Mlle. Brard was accorded an ovation all her own, being compelled to add several numbers.

NOTES

The annual faculty concert of the Wolcott Conservatory of Music on October 28, at the Municipal Auditorium, was a largely attended and delightful affair. The most important number on the program was the (manuscript) piano concerto in E minor, by Francis Hendriks, splendidly performed by the composer himself, with Eva Sue Prosser at the second piano. This work is in three movements, inspired by passages from Hiawatha. Romantic in style and full of melody, although framed in the modern idiom, it abounds in subtle lights and shades, and passages of signal brilliance. This concert also marked the first appearance of Henry Ginsburg, violinist, since his return to Denver, and his playing, with Eva Sue Prosser, of the C minor sonata by Grieg, was masterly. Other artists on the program whose work was much appreciated were Mme. Alexandra Stadnitska, Frankie Nast, Elwin Smith and La Veta Bertschy.

Sophie Frumess, fifteen year old violinist, assisted by her older sister, Alice, pianist, gave a comprehensive program at Morey Auditorium on the evening of October 28, both girls proving embryo artists of promise. The violinist disclosed a broad tone and reliable technic and played with musicianly taste. Her work had been done mostly with Della Hoover Francis and Charles South. The pianist, a student of Mr. Fleck, is farther advanced in finish and style and gave a spirited performance of the Liszt Rhapsody No. 12. J. T.

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Your heart is warm and your soul mellow as you listen to his marvelous voice.—Editorial in the *Oregon Journal*, October 11, 1924

CHAMLEE TRUE TENOR ARTIST—

Chamlee may be honestly acclaimed a genuine artist and one of the great tenors of the present day. Of him may be said: A voice of exquisite quality, faultless technique, impeccable diction and versatility of style.—*The Portland News*, September 30, 1924.

He sings with the finesse of the French school as well as with the fervor of the Italian. Chamlee's art is seemingly without effort and he carries the velvet quality of his voice into his highest notes.—*Portland Telegram*, October 30, 1924.

Mario Chamlee's fervent singing cast a lyric spell over last night's audience. The great tenor is a stylist and his voice, vibrant, velvety, perfectly placed, is invariably used with the musical insight and interpretative grace of a true artist. Everything Chamlee sang was interesting.—*Seattle Post-Intelligencer*, October 2, 1924.

Mario Chamlee charmed the audience with the magic of his voice, vibrant, tender, velvet-toned, the voice of a master combining in perfect accord dramatic and emotional intensity with lyric loveliness.—*Seattle Times*, October 2, 1924.

Chamlee given Stockton's most rousing ovation.—*Stockton Daily Record*, October 9, 1924.



"Local boy comes home to triumph" might have been the appropriate slogan genially associated with the concert of Mario Chamlee.—*Los Angeles Daily Times*, October 20, 1924.

Mario Chamlee, our own great tenor and Ruth Miller kept their audience constantly applauding at Philharmonic auditorium. Indeed there was scarcely a quiet moment between songs when hands were not in action. It was a thrilling tribute to the singers and one honestly deserved.—Carl Bronson in the *Los Angeles Evening Herald*, October 20, 1924.

That Mario Chamlee has a voice of gold was decided unanimously by the audience which filled Bridges Hall of Music. Chamlee has versatility and depth of emotional interpretation.—*Claremont Bulletin*, October 11, 1924.

"MARIO CHAMLEE WINS OVATION."—*Los Angeles Times*, October 17, 1924.

Chamlee Wins Ovation at Bovard Recital—Mr. Chamlee is one of the finest of American singers. . . . The glorious richness of his voice, the strength and mellowness of his tones, and the wholesome sentiment of the numbers which he selects make him one of the most gratifying artists before the public today.—*Los Angeles Times*, October 17, 1924.

He was received from the first with rapture that mounted with every additional number. That peculiar alternation of tumultuous applause and intense stillness which tells, as nothing else, that the singer has touched the hearts of his audience was in evidence all through.—C. Hilton-Turvey in *The Morning Oregonian*, Portland, Oregon, September 30, 1924.

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BRUNSWICK RECORDS

REVIEWS AND NEW MUSIC

[The following is a list of new music received during the week ending November 13. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Carl Fisher, Inc., New York)

TURKEY IN THE STRAW, for violin and piano, by Juan Manen. Edited by Gustav Saenger.

CREE WAR DANCE (on an Indian melody recorded by Thurlow Lleurance), for violin and piano, by Fred Cardin (Pejawah).

MOTO PERPETUO (op. 8, B 1877), for violin and piano, by Boris W. Gilman.

THE FIRST NOWELL, free transcription for the piano, by John Tasket Howard.

INDIAN LULLABY, for piano, by Gustav Klemm.

IMPROMPTU, for violin and piano, by Rowland Leach.

MAH L'L SOUTHERN ROSE, for voice and piano, by Gustav Saenger.

PLAYMATE WALTZ, for piano, four hands, by Irene V. Greenleaf.

THE MERRY JUMPING JACK, THE OLD BLACK WITCH, WHITE LILACS (published separately), for piano, by Irene V. Greenleaf.

CHILDHOOD FANCIES, six easy pieces for piano (published separately), by Cecil Burleigh. Over Hill and Dale, At the Spinning Wheel, Gently Swinging, Polka, Sleigh Bells, A Lullaby.

SUMMER-TIME MEMORIES, six medium grade pieces for piano (published separately), by Cecil Burleigh. The Bird's Lullaby, In Daisy Fields, Little Waltz, Fairies, Marching Song and Peasant Dance.

TEN HEBREW FOLK SONGS AND FOLK DANCES, arranged for piano by Lazare Saminsky.

(The John Church Co., New York)

SCHERZO FANTASTIQUE, for piano, by Charles Gilbert Spross.

HOLIDAY SUITE, six piano pieces for little players (published separately). By Mathilde Bilbro. A Holiday Visit, Swaying Roses, The North-Wind Doth Blow, Waltz of the Paper Doll, Playing on the Lawn and Tired of Play.

YOUTH AND SPRING, song, by Irving A. Steinel.

CONSOLATION, sacred song, by J. Lewis Browne.

THE QUEST OF THE GYPSY, a musical comedy in one act, by H. Loren Clements.

MUSICAL MOMENTS, salon pieces for piano (published separately), by Mentor Crosse. Moment of Melody, Moment of Grace, Moment of Memory, Moment of Delight.

RECITAL ETUDES, for piano, by Frances Terry.

(Composers' Music Corp., New York; Carl Fisher, Inc., New York agents)

DEEP IN THE FOREST, for medium voice, by Nino Marcelli.

A LITTLE PAGE SINGS, for medium voice, by Hugh R. Reed.

EGYPT, for medium voice, by Zoel Parenteau.

DO I LOVE THEE? for medium voice, by Zoel Parenteau.

(Mrs. Laura C. G. Gray, Pelham, N. Y.)

TEN MOTHER GOOSE NURSERY RHYMES, by Mrs. Laura C. Giese Gray.

M. J.

Miscellaneous Music

(John Church Co., Cincinnati)

Suite for Two Pianos

By Mrs. H. H. A. Beach

This work is founded upon Old Irish melodies. It is dedicated to The Misses Rose and Otilie Sutro. It is a composition of very considerable size and importance. Divided into four parts with separate titles, it is yet as much a single thought as is a well made sonata. The parts may be played separately, but should follow each other in the order conceived by the composer. The titles are: Prelude, Old-time Peasant Dance, The Ancient Cabin, Finale.

Description of music is always difficult, and, for the most part, quite useless, as it cannot possibly convey any real idea of what the music is about. This statement has been made so often by apologetic reviewers that it has become a commonplace, yet it is well to repeat it again and again, for there is always danger of doing the composer an injustice by attempting to put into words that which is essential only to be expressed in music. It is especially true of this music of Mrs. Beach. To say that it is quaint might well give an impression that it is small—which it is not, being highly emotional and forceful. To say that it is finely pianistic might also give a false impression, for, though it is that, it is not the sort of pianistic music that consists of nothing but empty pianism. For, though the accompanying figures are often of the open-chord variety, the basic tune writing is as direct and strongly rhythmic as one might expect in an orchestral score. Again, were one to say that it is contrapuntal, the impression might be conveyed to many minds that it is dryly Bachian, whereas, though contrapuntal it certainly is—and in places of a dazzling contrapuntal complexity—the result is always an added charm of emotional intensity.

The part of it, of course—and alas!—that will be the most popular is the second movement, the peasant dance, because people like the obvious and the rhythmic. But, though very good, and based upon a regular, old Paddy tune, with a queer Irish burden at the line ends, it is not the best part of the suite. As to what is the best part, that must remain a matter of personal taste. I must say that I am most deeply impressed by the third movement—The Ancient Cabin—the part which seems most truly to represent the Mrs. Beach we all know so well through her other compositions. This movement has sentiment without being sentimental, and the climax is magnificent.

From beginning to end this suite holds the attention. It offers an infinite variety of mood and arrangement, and pianists will find it a valuable addition to the two-piano

repertory. Both pianos have an equal share in the work, and both parts are of equal difficulty. And, finally, the John Church Company is to be congratulated upon its wisdom and foresight in going to what must have been the very considerable expense of this fine publication. It adds fresh honor to the house that has already done so much for American music.

The first public performance of the work was by the Sutros at the Salle des Agriculteurs, Paris, October 25, 1924.

(Oliver Ditson Co., Boston)

From Song to Symphony

A Manual of Music Appreciation by Daniel Gregory Mason.

This is the second year of the study course of music understanding adopted by the N. F. M. C., and it is an excellent book either for use by clubs, by private music teachers, or to be read for recreation as well as instruction in the easy chair. There is nothing cheap or trashy about it—as there is in so much American literature supposed to be intended for non-professional readers. A fine, truth-telling book by an expert. It is, however, doubtful if it is quite in accord with ethical proprieties to include in the book a loose leaf folder advertising Mr. Mason's lecture-recitals, nor does it seem any more ethical to advertise in the body of the work the music from which excerpts are taken. This does not look well, any more than it would look well for the author of a book on medicine to attach his card to the book: Dr. X, Office Hours 8-11, or to advertise some particular brand of surgical instruments or office furniture. However, with or without these appendages, this book is a good one and deserves wide circulation.

Christmas Music

ANTHEMS

(Oliver Ditson Company, Boston)

HEAR MY CRY, O GOD, Kopyloff, arranged by H. Clough-Leighter. The text of this anthem is taken from various Psalms. The accompaniment is for organ, of course, with full quartet. It is very easy, and even the average choir will find no trouble in mastering this new number. The melody is good and appropriate, with simple harmonies for the four voices.

THE PEOPLE THAT WALKED IN DARKNESS, Galbraith. Again we find the text taken from the Bible, Isaiah. The anthem is for mixed voices with organ accompaniment. The number begins with a bass solo of a few measures and then an alto solo, followed immediately by full chorus. The words are familiar and this new arrangement should meet with popular favor. The number can be used at any Christmas service with effect.

THE MORNING HAS COME FOR REJOICING, S. R. Gaines. In this anthem for mixed voices the composer has also contributed the words, which are appropriate. Mr. Gaines always writes understandingly for the choir and chorus, and this new anthem is just another example of his good work. It opens with the four voices singing the mel-

(Continued on page 46)

Renée Thornton

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We enthusiastically confirm the impression of her so personal charm, the exquisiteness, grace and simplicity of her demeanor, the lifting, lilting quality of her voice, the artistic sincerity of her vocal workmanship.—Herman Devries in *Chicago American*, October 8, 1924.

RICHARD HAGEMAN

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JAZZ VS. THE ARKANSAW TRAVELER

By Edgar White

This article is given space in the MUSICAL COURIER not because it appears to have any musical significance but because it deals with a phase of American life that will probably soon disappear and be forgotten. It is not jazz that will push it aside, but civilization, rural development, opportunity. The solitude that made the fiddler of old is giving place to all sorts of pleasure, musical and otherwise, including the flivver and the radio, the talking machine and the picture theater, which so fill up the spare time of potential fiddlers that their mood is satisfied and needs not the self-expression of the old time tunes. As our author says in this article, the old tunes ought to be preserved. But even in the preserving of them, the fiddles spirit would be lost, and that was just as important and just as strictly a part of American history as the tunes themselves.—The Editor.

Come huskers tall, to the Captain's call,
As the tankard passes, fill your glasses,
The sparkling cider drain;
There's work tonight, 'mid the candlelight,
For hand that's quick, and muscles thick,
Shucking the golden grain.

—Missouri Husking Song.

Corn-shucking and fiddling-time in Missouri are contemporaneous. They work hand-in-hand in rounding up the harvest.

Despite the solemn declaration of a certain high-brow

SYLVIA LENT

VIOLINIST

Triumphs as Soloist with State
Symphony Orchestra of New York
Josef Stransky, Conducting



SYLVIA LENT

Carnegie
Hall,
New York,
November
5th

"When Sylvia Lent appeared to play the Bruch concerto she gave the impression of verdant youth and simplicity; her performance, however, had remarkable force and vitality. Her tone is broad and full, always of beautiful texture, and she showed in the fast passages that she had her technique at her fingers' ends. It was this blending of mature execution with the unspoiled outlook of a young artist that proved the attraction of her playing. The audience applauded her vehemently after every movement and gave her an ovation at the end."—*New York Times*.

"Her tone was full, firm and marked by a legato of fine quality. She understood her subject and had no difficulty in publishing with authority a sound and musical reading."—*New York Sun*.

"Miss Lent performed the concerto of Bruch in a style distinguished by uncommon breadth and elasticity, a beautiful tone and technical assurance."—*New York Telegram and Evening Mail*.

"Sylvia Lent as soloist brought to the Bruch violin concerto her usual agreeable tone and charm of interpretation."—*New York World*.

"This young artist plays exceedingly well. She has a good grasp of the concerto and delivers her message with nice tone and in an ingratiating playing manner."—*New York Evening World*.

"Miss Lent seems to have about everything that makes for great greatness in a violinist—remarkable flexibility, a pure and always true tone, and a faculty for excellent phrasing. With continued appearances adjectives will be useless. She made the pianissimo a fine art. Miss Lent imparted a peculiarly emotional thrill to the soft notes. She does this by bowing almost with as little pressure as for harmonics. A difficult stunt always, this artist makes it seem easy and gets full value of the overtones."—*New York Telegraph*.

November 28-29 Soloist with
Chicago Orchestra

Management: LOUDON CHARLTON
Carnegie Hall, New York

musical journal that the old-time fiddler had crawled into his hole and let "jazz" push him away from the footlights, nearly 3,000 enthusiastic fiddle fans packed the grandstand the first night of the Macon (Mo.) fair and listened to thirty-two fiddledom stars of the log cabin days saw out The Lost Indian, Run, Nigger Run, Pop Goes the Weasel, and a hundred other soul-stirring classics of the bow.

Fiddlin' dead? The Bob Taylor boys only a lot of has-beens? Goodness gracious, No! Why, at Macon these old-timers were the whole show. They came from everywhere in Missouri, and one fetched his old fiddle and bow all the way from Kansas. And the Jayhawker got three cheers and a tiger for the way he played Rocky Mountain. R. S. Cummins was his name, and he was here from Thomas County, Kansas.

Before the battle of the bows began, Manager R. A. Guthrie was called upon to lay down a rule.

"Yes, we will have no jazz in these here demonstrations," said Bill Blankenship, of Bevier, holding up his fiddle threateningly.

"Jazz?" said Guthrie; "how can I tell?"

"It's like hanging a cat by the tail to a tree limb and shootin' at it with a nigger shooter," explained Bill logically.

All the old boys added assent.

"Nothing but the old-time music goes," they declared in concert.

Seems that one of the fairs let some alleged "jazz men" get in and they won quite a round of applause from the youngsters who rather liked the noise Blankenship so graphically described. Anyhow the fiddle and the bow vets organized and declared if any more of that non-union jazz music got in they'd go on a strike. So to make a Macon holiday, jazz was barred.

"It's like this," said Henry Taylor, of Cairo, Mo., who won top honors in the world champion contest; "the fiddle men don't know anything about notes and bars and scales, and these fancy curves the jazz men put on. We play by sound, the old-time pieces that have been played for fifty years or more—that's all we know, and we think they're pretty good yet. There are 500 or more of those old melodies, and I guess every fiddler has his own peculiar way of playing them."

One man who listened closely to the performers up until midnight said:

"Good gosh! Every man played the same piece."

An old-timer in the contest rail heard him and retorted: "The trouble with you is you don't know nothing about music."

The fun of an old-time fiddlers' contest is in the absolute freedom of action. Some play with coats and vests off, their galluses (they call 'em) frankly in evidence, sleeves rolled up, sawing away for dear life while their stout shoes beat a lively tattoo on the floor.

When Taylor picked up his bow it seemed that every foot on the grandstand began tapping. Daintily dressed women in the private boxes delicately touched the floor with their French shoes. The effect was electrical. Taylor was awarded the top prize long before the judges announced their decision.

There were a dozen or more "county champions" in the contest, some of whom had fiddled for fifty years.

Technically it would be a difficult job to decide such a contest, where no man has any technical knowledge. The judges have to pass on the melody, the harmony, the feeling a man puts into his work. Great musicians say there are no greater singers without great feeling. Sometimes a great sorrow puts into a singer's voice the one thing needed to perfect it. A certain historical instance is cited of a man who broke a woman's heart to give her voice the cadence necessary to make it sublime.

In a lesser way, perhaps, the old fiddler puts in his work pathetic touches because of the sorrow he has passed through, and of the autumn of life that silvers his hair. That must be it, because one writer remarked as a curious circumstance that despite the fact that his hands grew stiffer, his body creaky and his eyes dim, the old musician's work became better and more melodious as the years drifted by.

The contest at Macon in September was the "round-up" of the fiddle events in Missouri during the year. The come-back of the fiddler occurred at Macon just a year ago. Small prizes were offered, because it was not expected more than five or six contestants would show up. Some didn't believe there were more than twenty old-timers in the State. But the local paper began beating the brush and on the day of the contest twenty fiddlers showed up with their weapons of war. The surprised management



SOME OF THE CHAMPION AND TOP-NOTCH FIDDLERS.

(1) Wood Brown, champion fiddler of Monroe County, who has been fiddling for forty-eight years, it is said. (2) Henry Taylor, of Cairo, Mo., who won the stage fiddling championship at Paris, Mo., May 24, 1923, and later before a larger line-up at Macon, Ga. (3) Col. C. A. Daugherty, of Quincy, Ill., world's champion fiddler for twenty-five years. (4) Clate Ransdell (left), winner of the Globe-Democrat silver loving cup at the Old Fiddlers' Contest, Marion County Fair, Palmyra, Mo., September 12, 1923, together with Otis Rigney, of Palmyra, second best fiddler in the State. (5) Three of the top notchers—left to right: Joe Hicks, of Rutledge; John Lewellyn, Florida, Mo., and William Stalcup, Clarence, Mo.

had to hustle around pretty lively to get a tent big enough to accommodate the fiddlers and the large crowd that assembled to hear them.

Since then nearly every fair in the State has put on a fiddlers' contest, and one of the events (at Paris) was attended by the mayors of St. Louis and Kansas City. There were twenty-four fiddlers in the ring. At Macon—the closing contest of the year—there were thirty-two. All the prize winners at the other contests were present, and

YASCHA FISHBERG

Violinist

Wins highest praise from the New York press,
after his successful recital at Town Hall, on
Sunday afternoon, Nov. 2, 1924.

COMMENTS OF THE PRESS

... He is a distinctly skilled violinist, with a broad, smooth tone of good size and very dexterous technique—this last effectively displayed in the swift opening movement of the Sinding suite.—*New York Herald Tribune*, November 3, 1924.

... He proved an excellent player of the serious type, very simple and earnest, drawing a powerful tone in Conus' concerto and Sinding's suite.—*New York Times*, November 3, 1924.

... A player of authority and experience.—*The Evening World*, November 3, 1924.

... He played Vitali's Chaconne with flexibility of style and ingratiating tone.—*New York American*, November 3, 1924.

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when the honors were accorded Taylor it was after he had gone against the greatest assembly of fiddling talent of his life.

Taylor is a cousin of former Governor Alf Taylor of Tennessee, and of the late Bob Taylor. The Taylors were all famous fiddlers. Henry Taylor is nearly sixty, a tall, upstanding man, a great reader and well-educated. He believes that the old-time fiddler and his tunes belong to the history of the country and should be preserved. They represent a period of development that was characterized by peril and uncertainty. The old fiddle hanging over a wide hearth in the cabin made the solitude less dreary. To the moccasined frontiersman it spoke of the birds, the rustle of the wind, and the sound of the woodman's ax, the puffing of the steamboat—of life as he knew it. His problems, his joys, his sorrow were committed to it, and he found solace in the confidence bestowed.

"When you understand what the fiddle means to the old-timers," said Mr. Taylor, "you will understand why jazz has no place in their thought and ambitions."

Ruby McDonald in Recital

On Sunday evening, November 9, at the Hotel Plaza, New York, Ruby McDonald, an Australian violinist, gave a recital. Her program included the Mendelssohn concerto, the Raff sonata in C minor and numbers by Coleridge-Taylor, Weber, Brahms-Hochstein and Wieniawski. Miss McDonald won immediate favor with her audience and was warmly applauded. She has an excellent technical equipment and is endowed with an abundance of musical temperament, rhythmic sense and feeling. She employs a broad, rich tone of appealing quality and plays with commendable taste and style. Enthusiastic applause brought Miss McDonald back for encores. Emil Polak was the able accompanist.

Fiqué Choral Thanksgiving Luncheon

The second annual Thanksgiving luncheon of the Fiqué Choral of Brooklyn is announced for Saturday, November 22, at the Hotel Bossert, at 1 p. m. Invitations have been issued to guests of honor, and others may obtain tickets of the president, Katherine Noack Fiqué.

Lynette Gottlieb Reopens Studios

Lynette Gottlieb, concert pianist and teacher, has reopened her studios at 403 Carnegie Hall, New York, as well as at 1087 Carroll street, Brooklyn, with a large enrollment of students. In addition to her teaching activities Miss Gottlieb will play at a number of concerts in and near New York during the season.

Another Berumen Pupil to Appear

Sara Newell, talented pianist, artist-pupil of Ernesto Berumen, will appear at the second noonday recital at Aeolian Hall, New York, November 28, under the personal direction of Frank La Forge and Ernesto Berumen. Miss Newell will play numbers by Chopin, Debussy and Rachmaninoff.

Mr. and Mrs. Hageman's Tea

Mr. and Mrs. Richard Hageman entertained numerous friends at their studio residence, 257 West 86th Street, at a tea on Sunday afternoon, November 9. Many persons prominent in the musical world were present, among the guests being: Mr. and Mrs. Henry Hadley, Mr. and Mrs. Leon Rothier, Charles Triller, Count and Countess Janni, Mr. and Mrs. Palmer, Mme. Rappold, William Guard, Mr. and Mrs. Fortune Gallo, Antonia Sawyer, Mr. Minor, Anna Fitzu, Leonard Liebling, Mr. and Mrs. Percy Rector Stephens, Mrs. Latham, J. Majeski, Mrs. Willard Brown, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Felix Salmond, Mr. and Mrs. Frederick Cody, Grace Cody, M. B. Swaab, Mrs. Christine Brooks, Mr. and Mrs. Yeatman Griffith, Greta Masson, Archer Gibson, Marion Bauer, Harry Osgood, Mr. and Mrs. Carlos Salzedo, Mr. and Mrs. Paul Kempf, Mana-Zucca, Mr. Cassel, Mr. and Mrs. Frederic Freemantel, Dr. and Mrs. Seymour Oppenheimer, Sue Harvard, Mr. and Mrs. Fraser Gange, Louis Seevinsky, Mr. and Mrs. William Thorner, Mr. and Mrs. William Wright, Mr. and Mrs. Cornelius Van Vliet, Dr. and Mrs. Kraetzer, Mr. and Mrs. Oscar Saenger, Mary Flint, Dr. Salzburger, Jane Hawley, Dr. Ledermann, Florence Jenkins, Mr. and Mrs. John Keith, Mrs. Harrison-Irvine, Mr. and Mrs. George Barrere, Mrs. Mott-Smith, Buzzi-Peccia, Grace Northrup, Mr. and Mrs. Francis Macmillan, Julian, Clarence Levy, Mr. and Mrs. Hugo Kortschak, Mme. Novello Davies, Sam Franko, Mrs. Fontaine, Mr. and Mrs. Jacob Jais, Mabel Wood Hill, Mr. and Mrs. Frederick Haywood, Mr. and Mrs. George Bernard, Beatrice Martin, Reuben Goldmark, Ida Davenport, Mr. and Mrs. Carl Tollefsen, and many of Mr. Hageman's artist-pupils.

As heretofore at the Hageman teas and parties, there was a musical treat for the guests, and this time Felix Salmond, cellist, played some lovely numbers, with Mr. Hageman at the piano, and was most enthusiastically received.

Hageman Artist-Pupils to Broadcast

On Wednesday evening, November 26, an exceptionally interesting program of music will be broadcasted from radio station WOR by three artist-pupils from the Richard Hageman studios, each of whom has a large following among concert goers. None other than Richard Hageman himself, the prominent musician, vocal coach and accompanist, will be at the piano for each of the following artists:

Cobina Wright, whose name appears on the program, is well known in musical and social circles here and abroad. This American soprano has met with success in the concert field here and in both the concert and operatic field in Europe and her large following of concert goers in this city will be interested to learn that she will give a New York recital at Aeolian Hall, on the evening of December 18 with Mr. Hageman at the piano.

Renee Thornton, who in private life is Mrs. Richard Hageman, will sing a group of interesting numbers. This American artist has filled many successful concert and recital engagements both in the East and West and to quote a leading critic she is enthusiastically recognized in

musical circles as a most welcome addition among real concert singers.

Marley Sherris, also appearing on the program, is a young Canadian possessing a splendid baritone voice. He has been heard with success in this country in the Middle West, and is well known in musical circles in Canada and England. He will give a New York recital at a later date.

La Forge-Berumen Studio Activities

On Friday evening, November 7, the following artist pupils of the LaForge-Berumen Studios gave a musicale at the Fordham Branch of the Aeolian Company in connection with the Duo-Art piano: Grace Demms and Kathryn Rogers, sopranos, accompanied by Loraine Adams, Valeriano Gil, tenor, accompanied by Alice Vaiden Williams, and Arthur Warwick, pianist.

The next Noonday Musicale will take place Friday, November 28, at Aeolian Hall, New York. The artist pupils appearing on this occasion are Mathilda Flinn, Anna Book, Betty Burr, Helen Fromer, Loraine Adams, Arthur Warwick and Sarah Newell.

Schwarzenstein Under Henry Rose Management

Sigmund Schwarzenstein, the violinist who scored a success at his second Aeolian Hall recital recently, will be under the exclusive management of the Henry Rose Musical Bureau of New York. A coast to coast tour of the country is now being booked for this artist. Mr. Schwarzenstein will give, by request, his third New York recital some time in March.

Anna Fitzu's Activities

Anna Fitzu, lyric soprano, commenced her concert season at the Hollywood Bowl, September 4, where she sang with the Los Angeles Symphony Orchestra before an audience of more than 20,000 people. On November 6 she sang Mimi in Boheme with the Philadelphia Civic Opera Company in Philadelphia. November 26 she will sing at the Ritz-Carlton Musicale and on this occasion will appear on the program with Feodor Chaliapin.

Francis Macmillen Recital Soon

One of the few violinists of note whom New York has not heard in the last three or four years is Francis Macmillen, who will give a recital in Carnegie Hall on Tuesday evening, November 25. A program of little-known works has been chosen by Mr. Macmillen. Works by Erlanger, Gabriel Faure, Max Bruch and Cesar Thompson figure prominently. Richard Hageman will accompany him.

John Barnes Wells' Engagements

John Barnes Wells, tenor, will include, among other engagements, an appearance in Newark, N. J., November 30, at the Athletic Club; at Jersey City, The Forum, December 5; at Toledo, Ohio, December 10, Orpheus Club, and in Chicago, December 18, with the Mendelssohn Club.

Cesare FORMICHI

"Magnificent baritone."—*Chicago American*, November 5, 1924.

Scores on Opening Night with Chicago Civic Opera Company as Barnaba in La Gioconda

"No one among the Italian baritones has more voice, none can shout more musically, nor is there a more effective vocal ranter in all the ranks of his colleagues."—*Glenn Dillard Gunn, Chicago Examiner*, November 5, 1924.

"Great hit was made by Formichi."—*Edward Moore, Chicago Tribune*, November 5, 1924.

"The magnificence of his baritone, a perfect organ if ever there was one, certainly one of the finest baritones on the stage today."—*Herman Devries, Chicago American*, November 5, 1924.

"He has the voice and he used it with artistic discretion."—*Karleton Hackett, Chicago Eve. Post*, November 5, 1924.

ADDRESS: AUDITORIUM THEATRE, CHICAGO, ILL.

GOTHAM GOSSIP

N. A. O. DINNER TO HENRY WILLIS.

A welcoming dinner was given to Henry Willis, the renowned English organ builder, at the Hotel Martinique, November 5, by the National Association of Organists, T. Tertius Noble president, and Reginald L. McAll, chairman of the executive committee, some fifty members and guests attending. Flags of England and the United States decorated the walls, and the youthful representative of this noted firm was given a warm welcome. President Noble reminisced back to 1881, when he first played a single manual Bevington organ of nine stops, and contrasted it with various other awkward, heavy instruments he played up to the time of his York Cathedral experience. He spoke of Father Willis, the grandfather of the guest of honor, and of his father, as well. Dr. Audsley said he had met the elder Willis in 1856, spoke of the Willis organ in Albert Hall, and of the big instrument now nearing completion in the wonderful new Liverpool Cathedral; he mentioned needed improvements in the organ of today.

Mr. Willis, being introduced, said the art of organ building must progress, and referred to Hope-Jones (deceased) as a builder who showed how not to do things. He said England is behind America in organ actions; that organists there want tubular actions; that as long ago as 1850 Bryson made an organ with electric action. He spoke of the amazing number of couplers, pistons, etc., on the American organs he has seen, and said that the crescendo pedal is not found on English organs, the sforzando pedal taking its place. He also stated that tone was largely a matter of taste, but he believed the English organ tone, intended for large churches, was the best. Some of the American moving picture organs were curiosities to him, especially one containing an incessant tremolo, making (with much feeling) a passionate vibrato. His enlightening, modest, and frequently humorous remarks were much applauded.

Mr. Skinner, well known builder of American organs, spoke of his visit to England twenty-five years ago, and of the kindness extended him by the Willis firm; of his visit to France, of hearing the St. Sulpice organ, and of the wonderful effects heard in the big French churches. Right here President Noble called attention to the Skinner French horn stop, praised by Richard Strauss on his last visit, which moved Mr. Skinner to say he did not wish to be known by this feature only, just as Rachmaninoff disliked constant playing of his C sharp minor prelude. Senator Richards of New Jersey, combination of ardent organ-lover, business man and politician, followed with laughter-creating stories, and incidents coming under his observation. He said that tradition in organ building is a great drawback, and told much of interest in altogether engaging manner. Archer Gibson spoke of bicycling through England in 1894, when he first saw the Willis organs. He spoke of the Anglo-Saxon bonds which should unite America and England, that our traditions are the same, that "we may sometimes toy with Celts, Slavs and even Sheiks, but that our English traditions are deeply grounded." Mr. Elliott (Kimball Organ Company) spoke of the organ in the Cameo Theater of New York, as a fine one, and advocated more such.

Beside many eminent organists present, including Courboin, Dickinson, Baldwin and others, also some dozen ladies, organ builders were represented by Messrs. Kimball, Losh, Mohr and Skinner.

NOLD'S NOVEMBER MUSIC AT ST. MARY'S.

The November program at the Church of St. Mary the Virgin, New York, includes several notable examples of church music. November 16 the Dvorak Mass in D was sung; next Sunday the Haydn Imperial Mass, when the soloists will be Vera Murray Covert, soprano; Dorothy Whittle, contralto; Thomas S. Williams, tenor; Edward Bromberg, bass, with George W. Westerfield, organist. The regular orchestra of the church will be augmented from the orchestra of the Philharmonic Society. November 9, Mrs. H. H. A. Beach's settings of Magnificat and Nunc Dimittis were repeated. Raymond Nold, conductor and musical director of the church, considers these settings among the finest in musical literature; Mrs. Covert's singing of the beautiful and difficult solo parts was superb. Mrs. Beach's Te Deum in A is also used at St. Mary's; this and the Magnificat and Nunc Dimittis are published by the Arthur P. Schmitt Company.

HORNBERGER CONDUCTS AEONIAN CHORUS AND ORCHESTRA.

Gustav O. Hornberger, well known cellist, conducts the Aeonian Community Chorus, also the orchestra of Richmond Hill and Woodhaven, and the combined forces are frequently heard together. During the summer they gave an entire program at Forest Park, the orchestra playing standard works, such as the overture to Rienzi, Coronation March (Kretschmer), etc. The chorus sang And the Glory of the Lord, Barcarolle from Tales of Hoffmann, The Pilgrims' Chorus, and Hail, Bright Abode, accompanied by the orchestra; soloists were Florence Deiler and Walter Wiesenecker.

RICHARD TOBIN SUCCEEDS ADDISON F. ANDREWS.

The well known choir bureau and musical agency established some forty years ago by everybody's friend, Addison F. Andrews, deceased, will hereafter be conducted by Richard Tobin at the same address. If Mr. Tobin succeeds in holding the vast Andrews clientele he will do well for he was unrivaled in bringing together church authorities and choir members.

CELLIST ARTHUR WILDE IN DEMAND.

Arthur Wilde, originally of Detroit, subsequently a student at the New York College of Music (Hein and Fraemcke, directors), also pupil of Schulz, played later with the New York Symphony Orchestra. He has much experience as

soloist in churches, having appeared as such at the Brick Presbyterian Church, and also Union Theological Seminary.

ORLANDO CHARMS DEER.

Orlando, the popular orchestra leader, whose orchestra invariably plays for the New York Mozart Society events (Mrs. Noble McConnell president), not long ago played his violin under the trees in the deer park, New York Zoological Gardens, and seems to have won the complete confidence of one of these shy animals, to judge by a picture printed in a New York daily.

PIRANI QUOTED IN BROOKLYN LIFE.

Eugenio Di Pirani is quoted in a column of interesting matter of the Brooklyn Life on the concert artist, exercises, overweight, etc. He believes that every part of the body should have energetic physical exercise; he has found that a healthy body houses a mind that is quickly responsive to the various tasks imposed upon it; he is also an enemy of surplus fat, and says that we eat and drink too much. "These health rules, if properly followed, would be a boon to the dieting dame who is doing her best to lose weight."

CLARENCE WAINWRIGHT MACMURPHEY'S SONGS BROADCAST.

October 28, Walter M. Taylor, tenor, sang four love songs by MacMurphey for WEBJ radio station, a whistler also appearing on the program. Bruna Parigi sang his Prin-temps d'Amour, April 28, in Sala Bach, Rome, Italy; the last named artist has just returned to Chicago, and Mr. MacMur-



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SALVATORE AVITABILE'S CLASSES IN GREATER NEW YORK.

S. Avitabile, grand opera conductor, composer, pianist and vocal teacher, the only New York instructor of Marion Talley (Kansas City youthful prima donna), also has classes in Brooklyn and Perth Amboy; associated with him is Mr. Amati, who teaches the violin.

DICKINSON'S UTICA RECITAL.

At Clarence Dickinson's recent recital in Utica, N. Y., over five hundred persons were turned away, unable to gain admission, even in the lobby of the church. The Utica Daily Press said of the recital, in part: "Clarence Dickinson revealed rare artistic and scholarly ability; the huge audience was thrilled by his masterful playing."

Mr. and Mrs. Dickinson have returned to New York after a summer spent for the most part at their country home on Storm King Mountain, where summer activities included the writing of a festival anthem for the centenary of the Detroit Cathedral; the arranging of several folk songs collected last year in Spain, and the orchestrating of his Storm King Symphony, which Mr. Dickinson is to play with the Chicago Symphony Orchestra in February.

WARFORD PUPILS KEPT BUSY.

Janet Holly, soprano, was featured in a production of The Gloria Girl at Morristown, N. J., on October 13 and 14. Julia Cox Crown, soprano, was soloist for the Contemporary Club at Columbia, S. C., October 17. Margaret Getz, soprano, made a successful New York debut, October 17. Emily Hatch was recently the soloist at the Westchester Federation of Women's Clubs. Albert Barber, tenor, has been engaged as soloist of the Hillside Presbyterian Church of Orange, N. J.; October 12, Mr. Barber was soloist at Forest Hills Inn, L. I. Roy Nerhood, tenor, has been engaged for several special services at St. Andrew's Church, Yonkers, N. Y. Pearl Hussey Flannigan, soprano, of Wichita, Kans., is doing intensive work with Mr. Warford, preparatory to a middle western tour before returning to Wichita, where a large class awaits her. Joseph

Kayser, baritone, has been engaged for appearances at Chatham and Newton, N. J.

THE REAL VON DOENHOFF TRIO.

Albert Von Doenhoff is the proud father of Edward, Robert and Carl Von Doenhoff, ages fourteen, ten and eight years, besides a charming little daughter, Helen, age five. The boys play piano, cello and violin, and a recent private audience heard them perform their father's Trio in E minor, specially written for them. They played from memory, watching their father's suggestions as to tempo and expression, in altogether winning and amazing fashion. Syncopations formed no obstruction to them, the three sailing calmly along. Little Helen played the piano score from memory in the Bach-Gounod Ave Maria, the little fingers hardly able to reach a sixth, yet performing with faithfulness to the notes. If these children continue as they have begun there's no knowing where they will land. They may even rival Gloria Swanson in the size of income tax.

N. Y. SCHOOL OF M. AND A. CONCERTS.

At the October 23 concert of the New York School of Music and Arts, the following singers, pianists, and violinists appeared: Lona Richter-Wessels, Doris Wetmore, Emily Dabney, Leona Paul, Mrs. Clyde Garlinger, Victoria and Mary Regalbuto, Philip Carter. These young students all showed the result of faithful work, and interested the audience in their various numbers. Mrs. Garlinger showed experience and musical nature in her playing of a Mozart work, and Philip Carter (violinist) played Stoeving's Hidden Reef very well indeed.

CITY COLLEGE ORGAN RECITALS.

From October 29 to November 23, Wednesdays and Sundays at four o'clock, Prof. Samuel A. Baldwin continues his regular recitals in Tudor Hall, College of the City of New York, playing both original works and transcriptions of dead and living composers. Americans represented on these programs are: MacDowell, Borowski, Stanley T. Reiff, Yon, Joseph W. Clokey, Harry Benjamin Jepson, and Rene L. Becker.

ELIZABETH PIERCE LYMAN'S WORK IN LITTLE ROCK.

Elizabeth Pierce Lyman, soprano, composer and musical director, was known to New Yorkers, having once lived here. Her name and work are called to attention through the October 19 musical service and opening of the chapel in memory of her father, Bishop Pierce, of Little Rock, Ark. The City of God was performed by the choir of twenty-six singers under her direction, Odie Reaves, Mrs. H. T. Wilson, C. A. Bartholomew, Ben Brantly, and George T. Overton singing solos.

DICKINSON CHOIR GIVES ELIJAH THIS MONTH.

Last month Dr. Dickinson gave Mendelssohn's Hymn of Praise at the Brick Church, and now announces for Sunday afternoons in November at four o'clock at the Brick Church, the presentation of the entire oratorio Elijah, without cuts, with Inez Barbour, Rose Bryant, Charles Stratton, and Frank Croxton as soloists.

THIRD CHRISTMAS MESSIAH FOR HOUSE.

Judson House will appear as soloist with the Reading (Pa.) Choral Society, in The Messiah, to be given December 18. The tenor will also sing the work with the Minneapolis Symphony Orchestra in St. Paul and Minneapolis during the Christmas season.

FLORENCE TURNER-MALEY RETURNS.

Florence Turner-Maley, soprano, whose songs are becoming increasingly well known, they being songs written by a singer for singers, has returned to the city following an extended vacation. F. W. R.

Engagements for Abby Morrison

Abby P. Morrison, a soprano who has been winning success in both concert and opera, sang a group of songs at the Pleiades Club dinner given in New York on November 9 for former Acting Mayor Hulbert. Her singing was broadcasted and thoroughly enjoyed by thousands of "listeners in." The selections included The Jewel Song from Faust, the Il est Doux, il est Bon aria from Herodiade and a French Bergerette by Weckerlin, Maman dites moi, Lieurance's By the Waters of Minnetonka, and as an encore, Hymn to the Sun. The following evening, November 10, Miss Morrison sang The Star Spangled Banner at the Victory Ball given for the American Legion at the Waldorf-Astoria. The soprano also has been having some very successful appearances with the San Carlo Opera Company in Boston.

Rumschisky Arrives in America

Dr. Simion Rumschisky, Russian conductor-pianist, arrived in America on November 16. He is widely known in Europe as a conductor under whose baton have appeared the late Busoni, Sapellnikoff, and many other luminaries. He has resided in London the past few years where he has conducted on several occasions in the Queens Hall. This spring Rumschisky conducted at the Tchaikowsky festival in Vienna held in commemoration of the thirtieth anniversary of the composer's death. At this time he also conducted one of the Schalk subscription concerts when the aged conductor was taken suddenly ill. He has introduced to Continental audiences many works of the young British school and also several American artists including Amy Niell, violinist, and Roland Hayes, the negro tenor.

Words of Thanks

The MUSICAL COURIER has been requested by Mrs. Joseph Press, widow of the late cellist, and Michael Press, violinist, his brother, to state that it has been impossible for them to send personal word to the many friends and to the entire musical world for the kindness shown them on the occasion of the recent death of Joseph Press. They request this paper to express their deep appreciation for the expressions of sympathy that were such a consolation in their sorrow.

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WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

GEORGE MORGAN, BARITONE, OCTOBER 28.

Times
By putting this Town Hall recital at 4 yesterday afternoon, George Morgan had his audience quietly seated and receptive at the advertised hour.

World
He has an extraordinarily sensitive appreciation of the moods of his songs and the breadth of tone and authority to express it. And above all the languages of these moods, his voice held the emotional certainty which brings out their true significance.

World
He was eagerly greeted by a large audience which, however, drifted down the aisles all through the concert as blandly as if the hour had not been fixed at 4 instead of 3 to prevent just that.

Sun
In dramatic declamation and in broad melodic lines demanding depth and power it too often revealed a harshness and metallicism which played havoc with any possible subtleties of color and expression. In short, in the broader regions of his art Mr. Morgan failed to triumph.

THE RUSSIAN SYMPHONIC CHOIR, OCTOBER 28

Journal
Mr. Kibalechich had every right to call his singers a symphonic choir. That is because he treats his voices very much as the conductor of a symphonic band handles his various groups of instruments.

Herald
Orchestral, or near orchestral, effects are their strong point, with a large variety of contrasted tones and timbres, and a remarkably developed technique. . . . Its combinations of tones and contrasts offered many orchestral resemblances and parallels. . . . The quickness and accuracy of their response to the conductor, the remarkable choral technique and unerring pitch (there was no instrument to set it) and the variety of effects obtainable were the notable features of the performance.

PHILHARMONIC ORCHESTRA, OCTOBER 29

Times
Here [Till Eulenspiegel] Mr. Van Hoogstraten missed none of the salient points, the puckish humor, the boisterous outbreaks, episodes of beauty and a sense of unequalled dexterity. He had them all at his fingers' ends. Ravel's Ma Mere l'Oye, which followed, suffered a temporary eclipse, its pigments were so pale and fugitive after the brilliant splashes of color in Strauss.

Post
Why the little band of people who sang to us in Russian at the Town Hall last night should call itself "symphonic" I cannot say, unless the term is to be taken in its literal sense of a "sounding together."

World
Kibalechich the choir may be, and Russian it probably is, but symphonic it decidedly is not. Extraordinary tonal quality as well as perfect balance would be necessary before any group of singers could quite deserve that adjective. . . . The tenors and female voices lack smoothness and tonal variety and are not, it must be confessed, invariably on the pitch.

Post
The conclusion I derived from the performance of Strauss' work was that our merry Till has grown old and respectable. . . . He behaved much too nicely last night, no doubt being acutely conscious that Mr. Van Hoogstraten's eye was on him, and that Mr. Van Hoogstraten was exhorting him all the while to ask himself what the ladies and gentlemen present would think of him if he did not put his best company manners on. . . . He stepped on to the stage with a creak in his old joints. . . . He was not the lively, impudent, joyous young rascal we used to go to school with.

After Strauss' riot of color the exquisite delicate scoring of Ravel's Mother Goose suite fell gratefully on the ear.

Rhys Morgan Heard in Binghamton

Binghamton, N. Y., November 11.—Rhys Morgan, famous Welsh tenor, won his way to the hearts of his audience, many of them fellow Welshmen, when he appeared in the Binghamton Central High School Auditorium, November 7, under the auspices of St. David's Society of Broome County. The program offered by Mr. Morgan was of sufficient variety to eliminate monotony and had been chosen with particular attention to the singer's voice quality. His tendency to present the works of the masters, with an interspersing of Welsh folk songs, was particularly interesting to the Welsh in his audience. Stewart Wille disclosed rare ability as accompanist for the tenor and in piano solos was rewarded with liberal applause. P. L. H.

Beloved Sung Three Times in Four Days

The popularity of Rhea Silberta's new song, Beloved, may be gauged somewhat by the fact that it recently was sung three times within four days. On Friday morning, November 14, Armand Tokatyan, Metropolitan Opera tenor, sang it when he appeared at a concert in Brooklyn; Sunday evening, November 16, Allan Glen programmed it, for the second time within a little more than a week, at the De Witt Clinton High School, and the next day (17th), Marie Sundelius, Metropolitan Opera soprano, included it on her program at Lexington, Ky.

Kibalechich Choir on Radio

The Kibalechich Russian Symphonic Choir gave a performance at Columbia University on November 5 to an enthusiastic audience which filled the hall completely, even to several rows of standees. Auditors were also seated around on the stage. The choir repeated the program which it had given in Town Hall the week before, which included the sensational Credo. The concert was broadcast on the radio.

Edwin Swain's Fourth Pennsylvania Date

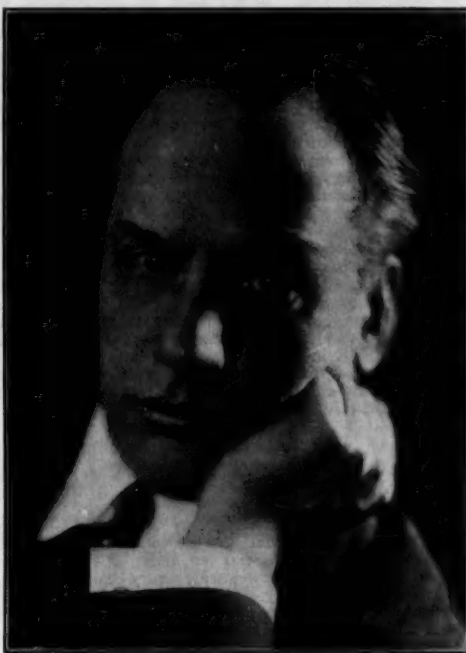
Edwin Swain has been engaged to appear at Carlisle, Pa., in recital on December 13, this being his fourth Pennsylvania date so far this season. Among his bookings are two Messiah performances; other oratorio concerts are pending.

Thornton Re-engaged

So enthusiastic a reception was accorded Renee Thornton when she sang in New Wilmington, Pa., the local manager, Norval Brelos, immediately wired her manager, Daniel Mayer, for a re-engagement for next season.

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ALFRED MIROVITCH



Remarkable Left Hand

"His work was admirable, not least when the mighty octaves of the introduction to the concerto reappeared and he showed all the strength of his remarkable left hand."

—Minneapolis Journal.

Wholly Original

"The playing of the sonata, wonderfully free of extravagance or annoying realism, was wholly original and very impressive. The originality lay in the simplicity, logic and individual imagination of the performance. The interpretation could have no higher praise than this; that for once the interpreter left the listener free to construct his own story from the music."

—Boston Post.

Tone a Living Force

"It was as if a new work were unfolding itself before me, and the poor, hackneyed D minor Rubinstein became under his expressive hands an entirely new and lovely thing. One subtle effect after another followed until one was moved to spontaneous admiration. With Mirovitch, tone is not simply a science, it is a living force, a part of his very self, individual and striking."

—Syracuse Herald.

Rivals the Greatest

"Mirovitch's style of playing is a revelation. He maintains always his true sense of artistry. He rivals Paderewski for force and Rachmaninoff for exactitude."

—Huntington Herald Dispatch.

Delicate Fingering

"The two waltzes were as delicately fingered and breezy as a fairy might have woven, and astonishing in rapidity and finger accuracy. The Rhapsody closed one of the most brilliant performances of piano virtuosity that it has been our pleasure to record of late."

—Los Angeles Evening Herald.

Veritable Master

"In my opinion, Mr. Mirovitch's performance of the Chopin Nocturne and the Chopin Etude, No. 7, Opus 25, are of sufficient artistic value to place him among the very finest interpretative artists of the pianoforte. I am sure he would be a veritable master with the classics, Beethoven, Mozart et al, where the serene delicacy of his cantabile, the sobriety of his phrasing, and the clarity of his technique would be revealed most effectively."

—Chicago American.

A Comparison

"To some who had heard that other great Russian, there seemed to be a striking similarity between the artistry of Mirovitch and Rachmaninoff."

—Great Falls Tribune.

Almost Uncanny

"He is a player of almost uncanny clearness and variety of phrase, never pausing in his quest of revealing dynamic values of solid orchestral chords to vanquishing melodies like distant bells. Chopin's Funeral March, in B flat minor sonata, sent shivers down the listeners' backs, as if they were listening to a ghost story."

—New York Times.

Genuine Revelation

"Last evening Mirovitch wrote himself down as an interesting and musicianly pianist, one who comes to us in his maturity and who in the coming depends upon those qualities of piano-playing which transcend all things sensational."

"Out of an old fashioned sonata by Mehul, written we suppose for Clavichord, Mr. Mirovitch has concocted a delightful brew for the modern pianoforte, a rippling, sparkling, effervescent piece of music. Only the most dexterous fingers may encompass its difficulties of speed; that the pianist played it so meticulously provided ample proof of his dexterity."

—Brooklyn Eagle.

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Artists Now Booking for 1924-1925

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LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
MARIA KURENKO
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritone:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
DAI BUELL
ERNST VON DOHNANYI
JOSEF HOFMANN
NICOLAI ORLOFF
MORIZ ROSENTHAL
MADAME LESCHETIZKY

Violinists:

JASCHA HEIFETZ
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Brailowsky on Audiences

"Neither race nor nationality have anything to do with the different kinds of audiences," declares Alexander Brailowsky, the Russian pianist who made his American debut in New York at Aeolian Hall, Wednesday evening, November 19. "There are responsive audiences and irresponsible audiences. There are audiences brimming over with enthusiasm, and there are others that are cold. There are audiences that make an artist give everything that is best in him, and audiences that dampen his own enthusiasm. It does not depend upon a country.

"My experiences in South America taught me that South Americans love music, but that the public is very limited," he continued, and speaking of the various factors which have contributed to working up his art, he said: "Trying to find out in all sincerity the inner meaning of a composer's work has been my chief problem. Interpretation and intuition should never be sacrificed to technic. But it must not be forgotten that, properly animated, a mere exercise can be made interesting. In any case, no interpretative work should be attempted until the technical difficulties had been overcome to the extent of making the hearers forget their existence."

"Leschetitzky, my teacher, used to say that every pianist must be taught differently, and this absence of method was his method. I follow in his footsteps and have to confess that I am unable to define my own method, not to speak of the methods of others.

"Of piano compositions, I can only say that above all writers for the piano I esteem Chopin. He is the first." As for American music, Mr. Brailowsky said he had not become sufficiently acquainted with it to give an opinion on it.

Alexander Brailowsky arrived on the Olympic with his wife, on Tuesday evening, November 11, but under the ruling which allows only American citizens to land after 5:30 p. m., he was forced to remain on board until Wednesday morning. He expressed himself as very pleased with New York and the arrangement made for his debut at Aeolian Hall, November 19, and said he expected to enjoy his first visit to this country very much. Mr. Brailowsky has toured South America, but this is his first appearance on the North American continent.

Praise for McQuhae

The following letter from the Apollo Club of St. Louis to the Wolfsohn Bureau, manager of Allen McQuhae, speaks for itself:

"The concert given last night by the Apollo Club was a great success, and a great deal of this success we attribute to Allen McQuhae, who was our artist on that occasion.

"Mr. McQuhae is endowed with a very beautiful voice and a charming personality. His numbers were exceedingly well received by our audience, and all the critics extend to him the highest praise for his endeavors. Mr. McQuhae is undoubtedly an artist in the full sense of the word and we predict for him a wonderful success on the concert stage. You are to be congratulated in having an artist of Mr. McQuhae's ability on your list, and it is the hope of all that we shall soon hear Mr. McQuhae in our city again.

"Kindly extend to him our congratulations and good wishes.

"(Signed) C. W. HUGHES, Secretary and Treasurer."

Picaver Joins Chicago Opera

Alfred Picaver, American tenor, arrived on the Olympic November 11, and being an American citizen, was permitted to go directly to his hotel. He did not remain in New York more than two days, however, as he had to report to the Chicago Civic Opera Company within a week after his arrival. He will appear in opera with the Chicago company not only in Chicago but also on tour in several other American cities.

McQuhae Did Not Study with Lombardi

Allen McQuhae, Irish tenor, officially and emphatically denies that he studied in Rome this past summer under Lombardi, celebrated opera coach. "Mr. Lombardi has been dead for ten years," said Mr. McQuhae, contradicting the report, "and the coach I had in Rome this summer was Alfredo Martino. I have had more people speak to me about that than anything else, and I want it to be corrected."

Karsavina for Chicago

Thamar Karsavina will appear in Chicago with Adolph Bolm's Ballet Intime on Thanksgiving afternoon, November 27, and again on Sunday afternoon, November 30. She will have with her her dancing partner, Pierre Vladimiroff, whose appearances have also aroused tremendous enthusiasm.

"The Fair Karsavina"

Under the heading The Fair Karsavina, clippings have been received of a syndicate writer's impressions of Karsavina, Russian dancer now making her first American tour. "We met her the other day," declares this critic. "She is of medium height and inclined to be slender, but

with long feminine lines. And she is quite pretty. She looks to be in her early thirties and resembles—just a bit—Lucrezia Bori, the Metropolitan Soprano. Karsavina speaks good English, with the Russian accent, which carries a certain flavor. They say she is most obliging in co-operating with her management, something not always to be met with in stars, either musical or terpsichorean."

A glance at the scrapbook of Karsavina reveals a truly fascinating personality and an artist who is possessed of a cultured intelligence and a lively sense of humor. Over some photos of chapeaux she writes: "How I got my hats cheap in Paris," and beside another clipping she notes: "How I got my dresses cheap in Paris." On a sample of some wall-paper named after her she pencils: "My influence, you see, was not always good."

Something About Hofmann

By the general consensus of opinion, Josef Hofmann is universally considered as one of the greatest pianists now before the public. The London press declared, upon his most recent appearances there, that never had he played better, and the critics of England have already gone to the limit of their vocabularies to express their admiration.

"His name heads the list of the greatest pianists of the age," was the comment in the Pall Mall Gazette. Ernest Newman, critic on the London Times, wrote: "I do not know where to look for his superior among the pianists." Mr. Hofmann's place among the greatest of this or any other age is as readily granted in Paris, where he was selected, in the spring of 1924, to play in the Beethoven Festival under the direction of Walter Damrosch at the Theatre des Champs Elysees.

Mr. Hofmann was so popular in Paris that he was called upon to give another concert and graciously consented, even though it was at the time of the Olympic games. But the great pianist took the attention of the Parisian crowds from sports long enough to crowd the recital hall. Mr. Hofmann then went to London again for another series of recitals in Albert Hall before resting for the summer. Mr. Hofmann, however, has never been afraid of work. He is used to exacting programs and hard schedules and glories in being busy with a great number of undertakings.

"How do you find time to develop your mechanical ideas amid the demands of a strenuous concert season?" was a natural question.

"There is always an opportunity for reading or for thought in the Pullman car or aboard the steamship in the course of travel from one engagement to another," was the reply. "Then when the musical season closes I have leisure to put my ideas to the practical test."

Three Artists Leave for the Pacific Coast

Three of the Wolfsohn artists have already left for their Pacific Coast tours.

Cecilia Hansen, following her first New York appearance of the season, as soloist with the New York Philharmonic Orchestra, when she played the Karłowicz concerto with Mr. Van Hoogstraten conducting, November 6 and 7, started West the following week with appearances in Detroit, Chicago and Denver, and a number of other places on her way to her first visit of California. Miss Hansen will return in January to go to Havana for three concerts in Cuba soon after the first of the year.

Moriz Rosenthal barely had time to get his trunks off the Majestic before he was on his way for his first appearance this season at Denver. He has a number of engagements on the Pacific Coast and then returns for his first New York recital of the season, at Carnegie Hall, Sunday afternoon, January 4, giving the sixth concert in the Wolfsohn subscription series.

Felix Salmond, the English cellist, has also departed for his first invasion of the Far West, giving his first California concert in Los Angeles on November 17, and in San Francisco on November 25. Mr. Salmond will be the first of the four artists to return to New York, as he is engaged as soloist with the New York Symphony Orchestra on its early December tour in Philadelphia, Baltimore and Washington.

Another artist, to start within a few days, is Isa Kremer, Russian singer, who will give some of her popular recitals in Portland, Ore.; San Francisco, Oakland and Los Angeles, Cal.

Werrenrath Draws Capacity Audience

The largest number of people so far to attend a Wolfsohn subscription series concert crowded into Carnegie Hall, taxing the capacity to the utmost on Sunday afternoon, November 9, when Reinald Werrenrath gave his first New York recital of the season, the fourth number in the Wolfsohn subscription series.

Homer Busy

Louise Homer will have a busy December, beginning the month with concerts in Boston and Fall River. Late this month Mme. Homer will give recitals in Decatur, Ill., and Kansas City.

ROCHESTER TO HAVE NEW AMERICAN OPERA COMPANY

Rochester, N. Y., November 9.—In the organization of the Rochester American Opera Company, that will give its premiere performance at the Eastman Theater the afternoon of November 20, one of the most ambitious of Rochester's musical enterprises finds realization. It will be the aim of this new company to bring opera closer to the American people. The company will be composed exclusively of American singers, with all performances sung in English. The aim is to open the doors of operatic enjoyment to the public that does not now respond to opera sung in a foreign tongue.

Although the official announcement of this new company was made in Rochester only this week, the planning, development and training, which preceded the organization of the company, have been under way more than a year. The cornerstone was laid in September, 1923, when offers of operatic scholarships were made, covering the entire country, and aspiring American singers were invited to compete. Several hundred responded and auditions were held in half a dozen different cities in various parts of the country. Of those who presented themselves, the most promising were selected

for possible places in the personnel of the contemplated opera company. These young singers have for the last year been receiving advanced training as well as special dramatic instruction. They have had the advantage of frequent appearances on the Eastman Theater stage.

Rosing, director of the company, himself a well known concert and operatic artist, now feels the time is ripe to present the new opera company to the public. The first performance will include Pagliacci complete and two acts of Boris Godounoff. Present plans cover several performances in the Eastman Theater and in Kilbourn Hall this season. Future plans will abide the public reception of these performances.

Complete productions will be made in the Eastman Theater. It has its own scenic and production department under the direction of Norman Edwards. Every facility required to give a finished performance is at hand. Frank Waller, formerly with the Boston Opera Company and the Chicago Opera Company, will be musical director. Rouben Mamoulian is dramatic director, bringing to his post an extensive stage experience.

H. W. S.

BOSTON TO HAVE LONGER SAN CARLO SEASON NEXT YEAR IF FORTUNE GALLO'S PLANS MATURE

Four Weeks of Opera Proposed With Opportunities Offered Local Singers—Present Season Ends Brilliantly—Koussevitzky Gives Ravel's Pictures at an Exhibition the First American Performance—Ruth Breton, Ethel Hutchinson, Abbie Conley Rice, Charles Naegele, Betty Gray, Josef Hofmann, Katherine Metcalf Among Recital Givers—Ipollito Soloist with People's Symphony—Other News

Boston, November 15.—The second and last week of the San Carlo Opera Company's engagement at the Boston Opera House opened on November 10 with Carmen, the title role being admirably portrayed by Ester Ferrabini, the wife of Agide Jacchia, conductor of Boston Symphony "Pop" concerts.

The operas and casts for the eight performances during the week were as follows: Monday, Carmen, with Mmes. Ferrabini, Escobar, and Messrs. Tommasini, Mario Valle, Pietro DeBiasi, and incidental ballet by the Pavley-Oukrainsky Ballet Russe; Tuesday, La Traviata, with Mmes. Escobar, Kent, and Messrs. Onofrei, Basiola, and incidental ballet; Wednesday matinee, Martha, with Mmes. Chalfant, DeMette, Messrs. Onofrei, Valle, DeBiasi, and divertissements by the ballet; Wednesday evening, Cavalleria Rusticana, with Mmes. Saroya, Kent, Messrs. Salazar, Cehanovsky, followed by Pagliacci, with Mme. Morrison, Messrs. Tommasini, Basiola, Curci, and divertissements by the ballet; Thursday, Madame Butterfly, with Mmes. Anne Roselle, Kent, Messrs. Onofrei, Mario Valle, Pietro DeBiasi, and divertissements by the ballet; Friday, Tosca, with Mme. Axman, Messrs. Tommasini, Basiola, Pietro DeBiasi; and divertissements by the ballet; Saturday matinee, Faust, with Mmes. Saroya, Mary Kent, Messrs. Onofrei, Basiola, DeBiasi, and incidental ballet; Saturday evening, Aida, with Mmes. Roselle, DeMette, Messrs. Salazar, Mario Valle, Pietro Cervi, and incidental ballet.

The San Carlo season this year has included a good deal of admirable singing as well as dramatic portrayal of a surprisingly convincing nature. Of the singers who have been heard during the fortnight, a number have shown unusual promise as artists of more than average ability. Highly enjoyable for example were the singing and dramatizing ability of Mmes. Ferrabini, Escobar, Chalfant, Saroya, Fraser, Roselle, Shear, and Kent, and of Messrs. Valle and Basiola, leading baritones of the company. Indeed, either the Metropolitan or the Chicago companies would be strengthened by the addition of most of the singers mentioned above, notably—if one considers naturally beautiful voices—by such vocalists as Mmes. Roselle, Kent, and Chalfant.

The Pavley-Oukrainsky Ballet was again a delightful feature of the season. A word of praise is also due Messrs. Guerrieri, and Raccolini for their conducting. The performances have been attended by large audiences and enthusiasm has been the rule throughout the season.

GALLO'S PLANS FOR NEXT YEAR.

Fortune Gallo, the enterprising impresario of the San Carlo Opera Company, which brought its local season to a close here last night before a capacity audience, made an

announcement to the press, regarding his plans for next year. The announcement was brief but pregnant with possibilities. He proposes to lengthen the San Carlo season in Boston next year to four weeks, organizing a chorus and ballet from local talent, and giving generous opportunity for aspiring singers of this city to exhibit their abilities in an operatic setting. It is to be hoped that Mr. Gallo will carry out this plan, for it has in it the germ of a resident opera company if properly handled.

SYMPHONY CONCERTS.

The first of this year's series of concerts for young people took place Tuesday and Wednesday, November 4 and 5, in Symphony Hall, the hall being filled to capacity at both concerts. Mr. Koussevitzky arranged a program well calculated to enlist and hold the interest of his young listeners, in detail as follows: overture, scherzo and march from Mendelssohn's charming music to A Midsummer Night's Dream; Stravinsky's version of the Volga Boatmen's Song (we prefer the transcription which Mr. Jacchia uses at the "pop" concerts); the songful Canonetta, played by Mr. Burgin, from Tchaikowsky's violin concerto; the swiftly moving scherzo of the Bumble-bee from Rimsky-Korsakoff's opera, Tsar Saltan; the minuet and rondo from d'Indy's Suite in the Olden Style; and the Blue Danube Waltz. Wallace Goodrich supplemented the excellent program notes of Mr. Burk with interesting explanatory comment.

At the regular pair of symphony concerts, Friday afternoon and Saturday evening, November 7 and 8, Mr. Koussevitzky opened his program with an intensely dramatic reading of Beethoven's impassioned overture to Egmont. This was followed by a delightful performance of Mozart's ever lovely and ever welcome symphony in G minor, a reading finely proportioned and memorable for its clarity and euphony. The Russian leader then proceeded to the exquisitely beautiful Nuages and Fetes of Debussy. Mr. Koussevitzky's reading of the latter was sensitive and subtly rhythmed, of the former appropriately elusive and ethereal. Not without cause was the conductor recalled again and again, a tribute which he generously shared, as usual and deservedly, with the orchestra.

For novelty the program included Ravel's delightful version for orchestra of Moussorgsky's ten piano pieces, Pictures at an Exhibition, written originally in memory of Moussorgsky's friend, Victor Hartmann, architect and painter. This score, which Mr. Koussevitzky introduced in Europe with great success, had its first American performance at these concerts. The music characterizes a series of paintings with impressions during a promenade as the visitor strolls through the gallery, giving M. Rovel abundant op-



THE BUST OF ERNEST TOY

here produced is the work of Edwin Smith, a prominent sculptor of London, which was judged by Rodin, one of the most celebrated French sculptors, as one of the best works of this kind in the year 1906, and was exhibited at the New Gallery, Regent Street, London, and has since been on exhibition. Mr. Toy is a well known violinist, who is also the proud possessor of several fine violins, and the one which he has rather favored for years is a Gaspar da Salo of the period of 1589 and is a gift from prominent Queensland people in London.

portunity for a display of that rare imagination, wit, and skill which have placed him in the very top rank of contemporary composers. Indeed, no work of his that we recall illustrates more effectively Ravel's fancy, Gallie humor and unrivalled genius for orchestration. It is an important addition to the repertory.

RUTH BRETON SCORES TRIUMPH

Ruth Breton, violinist, played in Boston for the first time on Thursday afternoon, November 6, in Jordan Hall. She was heard in these pieces: Chaconne, Vitali; Symphonie Espagnole, Lalo; Elegie, Cyril Scott; Tango, Poldowski; Hills, Cecil Burleigh; Agite, Dont-Auer; Le Plus Que Yente, Debussy; Scene from the Czarinas, Hubay.

Although congenitally cautious as a prophet, one feels (Continued on page 55)



"Kindler's admirable playing was an admirable exhibition for the artist and an unconditional triumph."—Olin Downes, New York Times, Oct. 10, 1924.

"Hans Kindler scored a distinct personal triumph. Seldom does one hear so great a variety of tone color as he draws from his instrument. He was recalled time and again by the large and enthusiastic audience."—Springfield Union, Oct. 10, 1924.

"Regarding Hans Kindler's playing, it would be a pleasure to go on for a column or two. Suffice it to say that the audience manifested their delight at his unmatched artistry by giving him no less than half a dozen recalls. He possesses an apparently flawless technique, a beautiful smooth tone and musical sense that only a great artist can boast of."
—Worcester Telegram, Oct. 10, 1924.

"Man by man Kindler came nearest to pervading sensuous beauty. From the music and the instrument he drew the grave, mellow autumnal voice, the long drawn brooding phrases, the wistful cadences that wait also in Brahms' measures for horns. When, moreover, the pages were a progress of thought rather than a release of mood, Kindler failed not in warming glow."
—H. T. Parker, Boston Transcript, Sept. 20, 1924.

"Hans Kindler gave a noble performance of the Brahms sonata in F major, opus 99, the two middle movements of which were especially lovely."—Springfield Republican, Sept. 20, 1924.

"A GREAT ARTIST!"

HANS KINDLER

VICTOR RED SEAL RECORDS Exclusive Management: HAENSEL & JONES Aeolian Hall, New York



Hempel as "Traviata"

"She is, without exaggeration, the

A CULT

The house was packed. . . There is no doubt about the Frieda Hempel popularity of today; it is almost a cult. Certainly there can be no doubt about it that she has the most lovely lyrical soprano voice of her day.—London Sketch, Oct. 27.

GREATEST LYRICAL SOPRANO

Madame Hempel's popularity rests securely on the beauty of her voice and a perfection of her vocal art. Great actress as she is, she never indulges in any of the well-worn tricks of the prima-donna. The effortless ease with which she sang once again stamped her as the greatest lyrical soprano of the present day.—Birmingham Post, Oct. 27.

STRADIVARIUS IN HER THROAT

If Jenny Lind was a better artist—if she had a finer vocal instrument than Miss Hempel, then she must have been a heaven-sent singer. This new Jenny Lind has a voice of exquisite purity—a "Stradivarius in her throat."—Liverpool Post, Oct. 27.

"They Come—"

FRIEDA IS A

10,000 People filled Albert Hall
10,000 People filled the
Queens Hall of
Queens Hall is sold
Alexandra Palace

The sensational conquest of England by Frieda Hempel is vividly described in the

THE DAILY TELEGRAPH

LONDON CONCERTS.

ALBERT HALL.

O si sic omnes! In the Albert Hall yesterday afternoon Mme. Frieda Hempel made a re-appearance, and to say that that re-appearance was more than ordinarily welcome is to put the case very mildly indeed. Few, indeed, are the singers of such marvellous command of their voices, of their tone, who could, nay, who would dare to, sing Brahms's tiny little "Sandmännchen" in the arid desert of the Albert Hall. (Incidentally, the Albert Hall was crowded.) Yet this tiny little mouse was never more evident than in this huge, mountainous space. To say that Mme. Hempel's singing of it was supremely beautiful—it was sung in quite perfect mezza voce—is no exaggeration. So, too, with Schubert's "Die Forelle," another song announced from the platform, so far as could be heard, as Old English, an exquisite thing which, we imagine, is the basis of a familiar number in "Hymns, Ancient and Modern"; so, too, Brahms's "In Waldesinsamkeit," Loew's "Niemand hat's gesehn," and Pfitzner's "Gretl"—oh, the fun of this last! All this was as near perfection of vocalisation, of beauty of tone, of phrasing as is humanly possible. Would that Mme. Hempel would give a recital of Lieder, give it to us who will willingly accept as read Bishop's "Should he upbraid," "Ernani, involami," and that kind of thing, which does not call for an artist to sing on the concert platform. "Oh, had I Jubal's Lyre," of course, one would go far to hear, and certainly we have here "Miriam's" tuneful voice, which inspires in a maximum degree the jaded and halt old critic! It was, in a word, a crowded hour of glorious life that Mme. Hempel gave us yesterday—and such hours are all too rare to-day. Incidentally, M. Solito de Solis played the piano in a manner often described in these columns, and M. Coenraad Valentine Bos accompanied the singer. But one may be forgiven for saying only that these went merely to complete the crowded hour and to enhance its glory. O that there were more thus.

Madame Hempel's American tour commences January 15 and will extend to the Pacific Coast. This season's dates are booked by the Management of Frieda Hempel. Next season's by George Engles, Aeolian Hall, New York.

THE TIMES, MONDAY,

MME. FRIEDA HEMPEL.

Mme. Frieda Hempel delighted a large audience at the Albert Hall yesterday afternoon with a voice of quite exceptional quality. She showed us at once in Handel's "Oh! Had I Jubal's lyre," how lovely coloratura singing can be. Her voice is extraordinarily flexible and true, while its quality is warm and capable of great variety of colour. She has the power of making the finest *pianissimo* clearly audible throughout the hall, and perhaps her most wonderful achievement was her singing of Brahms's "Sandmännchen," an exquisite miniature that reduced the vast auditorium to an intimate drawing-room. In the second verse her delicious treatment of the repeated note, which was given almost the percussion effect of a small bell, was only one of the many thrills she gave. More obviously brilliant was her singing of "Ernani, involami," in which Mr. John Amadio vainly competed against her voice with a mere flute. But we prefer to remember especially Martini's "Plaisir d'amour" and the mezza voce repetition of the word "Jubilate" in her first encore. Another Brahms song, "In Waldesinsamkeit," was less successful, and Schubert's "Forelle" was spoilt owing to the singer and accompanist not agreeing about the rhythm.

THE DAILY NEWS,

Mme. Frieda Hempel had a very large and extremely enthusiastic audience at the Albert Hall yesterday afternoon, which demanded a double encore after every one of her songs. She is an ideal lieder singer, or at any rate as near to it as we can get in these days.

Her versatility was shown by her singing of "Ernani Involami," which was not only technically astonishing but instinct with the right dramatic feeling. Mr. Coenraad Van Bos accompanied. Mr. Solito de Solis's piano solos evoked almost as much enthusiasm as Mme. Hempel's singing. A. K.

THE MORNING POST.

REAPPEARANCE OF MME. FRIEDA HEMPEL.

London has taken kindly to the Sunday afternoon vocal recital, and when provided by a singer as capable as Mme. Frieda Hempel it expresses its approval in no unmistakable fashion. The reappearance in England of this charming singer at the Royal Albert Hall was hailed with delight yesterday. She sang her way into the esteem of the vast audience by means of Handel and Old English songs, the latter including Bishop's "Should he upbraid," with additions of her own; but no one could object, much less "upbraid," for the grace and effect with which such emendations were made. In songs where individuality had its opportunity she achieved complete success, and in Old Italian opera, such as "Surtia è la notte," from Verdi's forgotten "Ernani," the appeal of her brilliant vocalisation was complete. With every note of beautiful quality—save possibly in the highest range—and with a delivery that has the precious "curve" of phrase, her singing was like a beautiful instrument, but, unlike an instrument, has a human quality all its own.

The Daily Mail

BRILLIANT SINGER.

MME. FRIEDA HEMPEL AT THE ALBERT HALL.

After Frieda Hempel attracted a big audience yesterday to the Albert Hall, and the natural thing was to compare the two brilliant sopranos.

Mme. Hempel is the more finished singer and has a greater musical range., with her crystal-clear "whitish" tones, is the more typically Italian singer. Mme. Hempel's warmer voice far surpassed the Italian singer yesterday in such songs as Schubert's "Trout" and Brahms's "Sandman."

LIVERPOOL POST

A "JENNY LIND" CONCERT.

Not many concert-goers of the present generation remember Jenny Lind. The late Sir Charles Stanford, writing on the occasion of her centenary in 1920, brought together a bouquet of charming memories. Jenny Lind left the impression on one who was a musician first and foremost of being not merely an exquisite voice, but an accomplished artist. The same cannot always be said of those who achieve fame as singers. Jenny Lind arrived, unfortunately, before the era of gramophones, and so nothing is left to-day of that once golden voice except an echo of the effect it produced on an observer who was well qualified to judge. It was all the more appropriate that Miss Frieda Hempel, one of the most lovely lyric sopranos of our own day, should have been led to conceive the notion of reproducing a Jenny Lind concert from the evidences remaining of the famous singer's repertoire.

Miss Hempel is well fitted for such a rôle. She, too, is not merely a voice, but also an artist. We find it very hard not to make invidious comparisons, and it does not seem the best way of offering a tribute to Miss Hempel's art to say merely that she sang in tune. She did that, among other things. If Jenny Lind was a better artist, if she had a finer vocal instrument, than Miss Hempel, then she must have been a heaven-sent singer. This new Jenny Lind has a voice of exquisite purity—a "Stradivarius in her throat"—but it is the player rather than the instrument which creates an impression. It is not, after all, so much of a compliment to be likened to a nightingale—a very monotonous bird. When it comes to mere warbling, Miss Hempel does no more than other singers who can boast a like technique.

best lyrical soprano of the day." (See press notices below.)

—They Glitter for a Moment"—but

FRIEDA HEMPEL

A CULT

(See Daily Sketch below)

Albert Hall, London, to hear her on October 26th
 the hall on November 16th
 November 2nd was jammed to capacity
 but for November 30th
 sold out for December 13th

Following photographic reproductions of some of the newspaper criticisms.

CROWDED HOUR OF GLORIOUS LIFE

All this was as near perfection of vocalisation, of beauty of tone, of phrasing, as is humanly possible. . . . It was, in a word, a crowded hour of glorious life that Mme. Hempel gave us yesterday and such hours are all too rare today. O, that there were more thus.—London Telegraph, Oct. 27.

A VERY GREAT SINGER

Frieda Hempel is a great—a very great singer. It is difficult to say in what section of her art she most excelled at the Albert Hall yesterday afternoon. Probably it was in her exquisitely perfect intonation with her phrasing as a good second. She is dead on each note with an exactness that is almost uncanny.—London Standard, Oct. 27.

THRILLS

She showed us at once how lovely coloratura singing can be. Her voice is extraordinarily flexible and true while its quality is warm and capable of great variety of color. Perhaps her most wonderful achievement was her singing of Brahms' Sandmannchen . . . her delicious treatment of the repeated note was only one of the many thrills she gave.—London Times, Oct. 27.

DAILY SKETCH.

most a cult.—There is no doubt about Frieda Hempel popularity to-day: it is not a cult. Certainly there can be no doubt about it that she has the most lovely soprano voice of her day. It is both vulgar to compare and unbearable to say that she is difficult not to! While we may hand her vivacity and harder verve to ***** thank Frieda Hempel the finer artist. Yesterday's concert strengthened that opinion.

These songs "specially written for Jenny Lind" seem to have been a tribute to the nightingale in her voice rather than the artist in her soul. But they are, anyhow, in a minority. The range of artistry, though it is a little too indiscriminate for our modern taste, is on the whole what sets this type of singer above—well, above the sort we know. And it makes Miss Hempel in every way a superior singer to the typical Italian coloratura soprano. Stanford has left it on record that Jenny Lind's musical sympathies were wholly with the Northern school, while her technical sympathies were as unmistakably Southern. Miss Hempel, in this reproduction of a Jenny Lind concert, ranged over the field of Mozart, Handel, Schubert, Schumann, and Mendelssohn—Northern art, mainly. She can meet the Italians on their own ground, and, judging from her singing in the "Shadow Song" of Meyerbeer, hold her own in pure show pieces.

It was a charming concert in every way. Miss Hempel, looking very like the delightfully Victorian portraits of Jenny Lind, was dressed for the part. One felt that this was a genuine act of homage from one artist to another. Her platform manner was perfect in its graceful affectations, and nothing was wanting to make the portrait a living one. Mr. Conrad V. Bos, who accompanied so admirably, played two groups of solos with the nicest musical feeling, and Mr. John Amadio, flautist extraordinary, added a picturesque touch to the programme.

EVENING STANDARD.

London.

A GREAT SINGER.

Mme. Frieda Hempel is a great—a very great singer. It is difficult to say in what section of her art she most excelled at the Albert Hall yesterday afternoon. Probably it was in her exquisitely perfect intonation, with her phrasing as a good second. She is dead on each note with an exactness that is almost uncanny, yet she avoids any mechanical monotony.

Mme. Hempel had chosen her programme with care and good taste remarkable in a singer of her eminence. For it is a curious axiom in the musical world that the more distinguished the singer the more trumpery is the programme. She confined herself mainly to lieder—with just a few more florid concessions. Brahms's "In Waldeseinsamkeit" and "Sandmannchen," Schubert's "Die Forelle," and a couple of songs of Loewe were the outstanding treats.

M. Solito de Solis played some piano solos well, and M. Valentine Bos was a tactful accompanist. P. P.

BIRMINGHAM POST

Birmingham.

Madame Frieda Hempel's Return.

It was interesting to contrast the difference between the psychology of this afternoon's audience at the Albert Hall and that of a fortnight ago, when ***** made her first appearance. Then there were evident all the signs of the excitement of the sensation lovers, to-day the enthusiasm rang with a truer and more genuine note. Madame Hempel's popularity rests securely on the beauty of her voice and a perfection of vocal art. Great actress as she is, she never indulges in any of the well-worn tricks of the prima donna. The effortless ease with which she sang Handel's "Oh, had I Jubal's Lyre" and our own Bishop's "Should He Upbraid" once again stamped her as the greatest lyrical soprano of the present day. No less fascinating were her renderings of Brahms's "Sandmannchen" and Loewe's "Niemand Hatz Gesehn," the one for its artless simplicity and the other by its tripping gaiety.

ABERDEEN PRESS & JOURNAL.

A Supremely Great Singer.

The reappearance of Madame Frieda Hempel at the Albert Hall was, comparatively speaking, unheralded, but, to use a topical phrase, she got there all the same. Indeed, the enthusiasm of the enormous audience seemed to ring with a more genuine note than a fortnight ago. Madame Hempel's popularity does not depend on the well-worn tricks of the prima donna, but on the beauty of her voice and the perfection of her vocal art. She is, without exaggeration, the best lyrical soprano of the day. Her rendering and the purity of her English diction in Handel's "Oh had I Jubal's Lyre" and our own Bishop's "Should He Upbraid" were triumphs of singing and simplicity, just as the artlessness of Brahms's "Sandmannchen" and the tripping gaiety of Loewe's "Niemand Hatz Gesehn" proved her a supreme artist and actress. Count Solito de Solis is a brilliant pianist, but he has been heard so frequently of late that his very brilliance is apt to pall, just as the Alpine snows by their glistening dazzle tire the eyes.

DAILY EXPRESS.

MUSICAL TREAT.

Frieda Hempel, exquisitely gowned and looking as pretty as a picture, appeared at the Albert Hall yesterday afternoon. She was nearly always dead in the middle of the note, and never sang a note of downright rubbish from the beginning to the end of her programme.

She is the rarest of beings, a prima donna who combines the loveliest of voices with admirable taste. To hear her sing Brahms' "Sandmannchen" or an Irish folk song was sheer delight, owing to the simple beauty of her phrasing and enunciation; to listen to "Suria à la notte," from Verdi's "Ernani," was a treat to the connoisseur who realised the incredible difficulties of that rarely heard scene. F. T.

LIVERPOOL POST.

LIVERPOOL.

Frieda Hempel at Albert Hall.

To hear on consecutive Sundays two singers of the foremost rank, each representative of one of the broad divisions of the world of song, has been of more than common interest. This afternoon Frieda Hempel was singing at the Albert Hall, where ***** sang a week ago, and sang better than on her first appearance. The latter represents not merely Italy but the whole art of the South, whilst the colouring of Frieda Hempel's voice has the mellower colouring of the North. Of the two she is the richer in those emotional, not to say sentimental, inflections which to our taste constitute the human as distinct from the purely instrumental aspect of singing.

Very few Italian singers could convey as much by colouring alone as Frieda Hempel did to-day, especially in Loewe's charming song. Each line of the playful poem claimed its own shading, and the whole giving had an iridescence which is very different from the hard brilliance of Italian singing. At the same time this wonderful singer is at least technically quite at home when invading Italian territory as in "Ernani Involami." There perhaps one misses that peculiar soulless metallic lustre that belongs to the South, but musically this kind of performance does not compare with the other for interest, and Miss Hempel would lose more of her hold upon us if she dropped it altogether. Still, she elects to do it, and does it with vastly more success than the Italian could achieve upon a counter invasion.

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 of
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Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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Only the mediocre are vain; the truly great are modest.

Music sometimes is impressive, sometimes expressive, sometimes both.

It was tea and cake after the Sousa concert here last Sunday evening. At a little gathering Sir T (ea) Lipton presented the great John Philip with a huge cake, decorated with seventy candles, in honor of his recent birthday.

Among those enjoying elaborated jazz last Saturday evening at Carnegie Hall were Giulio Gatti-Casazza, the Metropolitan director, who smiled broadly at the humors of the Gershwin Rhapsody as depicted by the composer, Paul Whiteman and his band. In the same box was Mme. Jeritza. Mr. Gatti stuck only half the program but his famous prima donna remained to the last cymbal crash.

Congratulations to the new Knight Commanders of the Italian Crown—Samuel Insull, president of the Chicago Civic Opera Company, and Giorgio Polacco, musical director of the same organization! At a dinner given at the La Salle Hotel in Chicago, on November 11, Leopoldo Zunini, Consul General of Italy, read degrees conferring the decorations on these two distinguished men.

Rhinegold in English of Monday evening last was probably the only bud of the English Grand Opera Company that ever will blossom. The second performance, scheduled for the following Thursday afternoon, was postponed until this week, then all this week's performances were postponed—and our guess is that they will only be given in the Hereafter, if there and then. The promoters had a large cargo of hopes. Unfortunately it requires cold, hard cash to produce opera. In their favor it must be said that the one performance was decidedly creditable as an experiment.

The supreme art of Anna Pavlova has at last been caught in permanent form so that it can be witnessed by us and posterity after the charming lady herself has seen fit to retire—though may that time be many years off! While in New York she made moving picture records of some of her solo dances for the first time. They were made by the De Forest Phonofilm, which records and reproduces movement and music together, and it was for this reason that Pavlova, who has hitherto refused to dance for the motion pictures, decided to make these records here at the present time. The four records were The

California Poppy Dance, a Rondino (to music by Von Weber), Le Nuit, and The Dragon Fly.

Nobody is more pleased than Oscar Seagle at the success which the four young Americans who call themselves the De Reszke Singers won abroad last year and are now gaining here. All four of them studied for several years with him before he took them to his friend and associate for the finishing touches of his master hand.

The City Music League, at its meeting on November 17, an account of which will appear in next week's issue, proposed, among other things, to make a national organization of itself. The League is a most excellent agency for aiding young artists, but we permit ourselves to wonder why it should wish to form a national organization, since its work will then be bound in a large measure to duplicate that of the National Federation of Music Clubs. Why not join up with the older organization?

Nicola Zerola, the operatic tenor, brought suit last week against the Metropolitan Opera Company, claiming \$250,000 damages, \$150,000 because, as he claims, the Metropolitan signed him for two opera performances and gave him two concert appearances instead, thus preventing the success he might have achieved in opera, and \$100,000 because a clause in his contract made it impossible for him to accept an offer from the Chicago Opera. It is alleged that a phrase in the complaint modestly states: "He enjoyed the same fame and reputation as Enrico Caruso, and it was a mooted question who was the greater singer."

"BEE"

November 5 was the sixty-second birthday of L. E. Behymer, the famous "Bee" of the Pacific Coast, and it also marked the thirty-fifth anniversary of his career as an impresario in Los Angeles. Like most Californians, he was born in the Middle West—New Palestine, Ohio—and all his fellow Californians united to tender him a banquet at the Gamut Club, of which he is president, on November 5. A news story of this will be found in another column. There was a little slip printed in connection with the celebration which gave a list of the important attractions that "Bee" had brought to Los Angeles in the early days of his career, so interesting that it is reprinted here:

National Grand Opera Company, Theodore Thomas, conductor, December, 1887; Henry M. Stanley, January, 1888; Adelina Patti, February, 1888; Booth and Barrett, February, 1888; Emma Abbott Grand Opera Company, December, 1888; Emma Juch Grand Opera Company, January, 1890; The Bostonian Lyric Opera Company, February, 1890; Sarah Bernhardt, September, 1891; Paderewski, February, 1896; Melba Grand Opera Company, April, 1898; Metropolitan Grand Opera Company, March, 1901.

Since those days he has continued without interruption to spread the gospel of good music in his district by taking the best artists and organizations there. The celebration was a tribute well deserved. That he may live long and continue to wave as heartily as heretofore is the wish of a multitude of friends, including the MUSICAL COURIER.

TWO MEDIUMS

Paul Stassievitch is going to do something very interesting next month when he appears as soloist with the State Symphony Orchestra. A former Auer pupil and for many years one of the trusted preparatory teachers for the venerable master, he will play the Brahms violin concerto and later in the same program the Tchaikowsky piano concerto. Mr. Stassievitch, all his life, has liked the one instrument as well as the other. It was only through circumstances prevailing at the outset of his career that he has hitherto chosen the violin for his principal mode of expression. It is not unusual for masters of one of these instruments to be really adept on the other. Harold Bauer, for instance, began his career as a violinist and it was not until he had made a decided success as a youthful master of that instrument that he found the attraction of the piano more potent. It is well known that though Fritz Kreisler never plays the piano in public (except on one or two rare occasions when, as a rare act of friendship, he has accompanied some fellow artist) he is, nevertheless, a splendid performer on that instrument. One recalls, too, the French cellist, Marcel Dubois, who on occasion proved that he was a pianist of high attainments. But Mr. Stassievitch will be the first (at least in many years) to appear publicly, asking consideration as an artist in two mediums. It is not any desire to do a stunt that animates him, but merely the wish to show that a serious artist may express himself musically in more than one way. His appearance will be watched with great interest.

KAHN ON JAZZ

Otto H. Kahn, in an address before the Brooklyn Chamber of Commerce recently, made some remarks in defense of jazz. His words have been reported all over the world—a fact that is far more interesting than the words themselves. If Tom, Dick or Harry had made the same or similar statements not a single newspaper would ever have quoted them, to say nothing of the editorial mention which has also been accorded the remarks of Mr. Kahn. Even if Tom, Dick and Harry were musical experts far more qualified to speak of jazz than is Mr. Kahn, their words would have been received with (perhaps) respectful silence. But Mr. Kahn has millions, he is a sponsor of the arts, he has a son who directs a jazz band—therefore what he says is of importance—to the news-seeking press.

As to what this same press thinks about Mr. Kahn's statement, *The Times* and *The World* write editorially upon the subject. *The Times* heads its editorial remarks with the statement that: "His Opinion Will Not Be Accepted," and then puts into the mouths of imaginary critics a whole series of statements contradicting Mr. Kahn. *The World* agrees, at least, that "his thesis is sound" and that "jazz, whether we like it or not, is American." *The World* also says: "It is significant that our musicians unanimously sniff at jazz," which is not quite a fact, since some of our musicians are actually writing jazz compositions, but is significant nevertheless, for there is a tremendous prejudice among a majority of American musicians against jazz.

This prejudice will not be lessened by Mr. Kahn's remarks. Those who hold it actually believe they are upholding the best traditions of musical art in opposing jazz. They have not the patience to wait and see what it may develop into, nor are they, apparently, conscious of the beautiful (it seems so to us) tone color of the best jazz orchestras. It is pleasant to have Mr. Kahn defend jazz, but how much better would it be if some of our real musical, pedagogical leaders had said just what he said!

But no! These musicians—and *The World* is almost right when it uses the word "unanimous" to describe their number—will not acknowledge that any good can ever possibly come from this "evil" thing. They give the impression that they would rather America had no national music than that this music should grow out of jazz. As *The Times* says, if jazz expresses the American spirit, then the American spirit "is in a very bad way." And *The Times* also—inadvertently, perhaps—calls attention to the crux of much of the argument of the "professors" when it intimates that jazz violates the laws of music.

That is just the fault of many—they hold to what they conceive to be the laws of music and of good taste without admitting that these laws may change. Many of them have not really as yet accepted anything much more advanced than Brahms. Debussy and Strauss are still on the doubtful list, and as for the moderns!! Nor have they the paternal instinct which loves the bad boy in spite of his faults and has faith in his proper growth. They refuse to aid in his growth. Their whole attitude indicates that they would like to strangle him in his horrid youth as they would a plague or any other national menace. The remarks that some of them have been heard to make after hearing Whiteman or Lopez were of such a character that they are only to be characterized as fanatical.

Do not the experiences of the past suggest the wisdom of tolerance? And do they really think, these "sniffers," to borrow *The World's* term, that jazz can do anybody any harm? Whether it stays what it is or grows into a serious musical idiom, who can it hurt? Will it prevent performances, as in the past, of the classics? If Whiteman and Lopez play some of the classics on their jazz orchestras, is that any worse than to play the classics on military bands? Is a band of brass and wood with the clarinets taking the place of the violins any better than a band of brass, saxophones and strings?

The one great and standing blot on jazz and the jazz orchestras is their habit of garbing the classics. We do not mean the humorous burlesquing of the classics—that is legitimate fun-making. What we refer to is the rewriting of the classics, making potpourri out of them in serious vein, shoving them all into fox-trot rhythm.

VARIATIONS

By the Editor-in-Chief

Ruminating recently on the plots of *Gioconda* and *Trovatore*, we remembered that we had once seen Robert le Diable and afterward read what Professor Something or Other said about that opera in a Berlin interview. We have gone to some trouble to exhume the passage in our ancient files, but at any rate, here it is, showing our memory to be confused but willing:

"In the Vienna Zeit Professor Siegmund Bachrich chats about his memories of the Vienna Royal Opera, to which he was attached for thirty years. He refers especially to Dingelstedt, one of the directors, who on the occasion of a rehearsal of Robert le Diable called to the stage manager: 'Steinert, I wish you would explain the plot of this opera to the ladies and gentlemen of the chorus. I wish them to be thoroughly familiar with the spirit of the work.' Professor Bachrich confesses that the story of the devilish Robert never had been very clear to him, and therefore he listened with interest to the explanation of Stage Manager Steinert—delivered in the broad and juicy Austrian-German dialect, which unfortunately cannot be reproduced in an English translation: 'Well, children,' began Steinert, 'it's like this: Robert had a friend, a certain Bertram—as a matter of fact, that was his father, but nobody is supposed to know it until the last act. Therefore it's none of your business. In the first act Bertram gets Robert to play recklessly at dice, and when he loses his last copper, of course he's completely in the other fellow's power. That's always the way when one hasn't got a farthing. Thereupon the noble lords (left center) must tease and mock Robert. In the second act—well, I'll tell you about that later, because we haven't agreed as yet about what we intend to do. In the third you all sing as devils and witches, without costumes, behind the back drop, where no one sees you. As for the fourth act, when Robert enters with the green twig, you all fall asleep, wherever you happen to be standing. Then they sing a duet—the Princess and Robert—and as soon as he breaks the twig, you jump up and become lively again. You noble lords draw your swords, but it doesn't matter, because Bertram appears and saves Robert. In the last act you sing your chorale with organ, and when Robert marries the Princess of Sicily and takes her to the altar, you must stand well down to the right of the castle and look very joyous.' Professor Bachrich says in conclusion: 'When Steinert had finished, I could truthfully say that I understood the plot of Robert le Diable at last.'"

The average great artist doesn't care about money, but he probably feels that if he has no money he won't be considered a great artist.

In order to maintain a sense of proportion with modern conditions, the title of Beethoven's rondo, *Rage Over a Lost Penny*, should be changed immediately to *Rage Over a Lost Dollar*.

No, Gladys, Lungi, Lungi, is not the consumptive Violetta's aria in the last act of *Traviata*. It is a song by Fasola.

A strike of ballet dancers is announced by the Paris Grand Opera. This will give their granddaughters a chance at last.

It was Bernard Shaw who declared that it is not always the artist who fails; sometimes it is the public.

Frank Warren (*Evening World*) says, "If the real Hoffmann (*Tales of Hoffmann*) were as stolid as Miguel Fleta made him and was the indifferent wooer Mr. Fleta conceives him to be, he would never have gotten beyond his first adventure"; and Pitts Sanborn (*Telegram-Mail*) says, "As the hero thrice-thwarted Hoffmann, Miguel Fleta looked and acted the part extraordinarily well." Under the circumstances we cannot see that anything less is in order than a duel between Messrs. Warren and Sanborn, knights of the pen. That is the way the truth used to be determined in the old days.

M. B. H. may be right with this: "The difference between a publisher and the American composer who writes only symphonies and grand operas, is that the publisher eats."

George Liebling used to do concert tours with the once great Polish tenor, Mierszwynski, who died later in Paris in great poverty. Mierszwynski had a remarkable voice but no musical training or in-

stinct. Liebling did also the accompanying and Mierszwynski requested him to put a high C into every vocal number on the program. "But suppose a song is in C sharp?" protested the pianist. "Never mind," was the answer, "put it in nevertheless. A high C always sounds good and it never fails to make a hit."

William Thorner, too, tells amusing stories of Mierszwynski, with whom he studied in Paris. One of the tales runs that the Polish tenor had a bitter mock grievance against his singing compatriot, Jean de Reszke. Mierszwynski was wont to say: "Jean owes me five thousand francs and I can't get it from him. You see, it is this way. On one occasion I went to him to borrow ten thousand francs. He lent me only half of it, and it is impossible for me to collect the other five thousand."

Georges Barrère, the flutist and conductor, also is credited with some characteristic sayings when he makes his terse explanations at the highly interesting concerts of his Little Symphony Orchestra. At the opening of his series he introduced his players to the audience. "This violinist" (the leader made him rise), like all violinists, is Russian, and like all Russians is a violinist." And when he came to the flutist, Barrère proceeded: "This fine player is a pupil of the greatest flutist in the world," and he put his tongue in his cheek.

Some of our most modernist composers would feel better if, like certain statesmen, they could get a vote of confidence.

Patience, opera stars, the football season will be finished in another ten days.

Even if more kindly, criticism would be more dull, if it followed the gentle old adage, "Forbear to mention what you cannot praise."

P. J. F. wishes to know whether this bit of philosophy was written with critics in mind especially: "Nature has given every man two ears and but one tongue as a secret intimation that he ought to speak less than he hears."

Lawrence Gilman has been re-emphasizing in the *Herald-Tribune* that Wagner was heaven storming as a composer but of the earth, earthy as a man. Perhaps that is the reason the multitude understands his music so well.

Lazare Saminsky, the Russian composer and lecturer, is another iconoclast. In the *League of Composers' Review* (November) he published an article called "The Downfall of Strauss." It seems to us that no matter how far he falls, his Till Eulenspiegel, Death and Apotheosis, Don Quixote, Rosenkavalier, and at least a half dozen of his songs will stay very high up. Saminsky describes the opening of *Zarathustra* as "the creation of a brass-band master playing the grand philosopher. Salome is 'an encyclopedia of fulsome and noisy platitudes.' The cavalierly summing up is this: 'He was the first to give musical shelter to that mixture of snobbery and worship of the mob—the dernier cri and the bowing before the man in the street—which is so joyously assimilated by the cleverest of our young authors. With feet of clay Strauss has stamped out the continuity of life in romantic music and made it the laughing stock of every little musician. It remains for Scriabine, Schönberg, and Malipiero, aristocratic representatives of neo-romanticism, to restore the line.'"

In tune with the foregoing, we tried to point out in the *New York American* recently that it is invidious to adorn one person with laurels by "plucking them from the brows of another." The typesetter made the word "brows," read "bowels." Perhaps he knows best.

All this paternal advice to opera singers and pianists not to sing or play forte when the score and the sentiment call for such dynamic expression, is tommyrot from an artistic standpoint. Healthy voices correctly trained have no reason to fear an honest forte and should be able to sing it whenever and wherever called upon. Continual mezza voce is monotonous, inartistic, and in the end injurious, finally ruining the power to eject the tone in full and resonant volume. Those listeners whose eardrums

are diseased or made of tissue paper, and who like all their music delivered in sentimental, drooling style, with dull gray as the sole color application, should stay away from concert or opera. Any pianist who cannot play at least fortissimo when it is demanded, should change his instrument and become a ukulele, zither, or mandolin virtuoso in order to please the lovers of tinkling.

Not all the lowly musical instruments are to be despised. Or let us put it this way: Not all the players upon lowly musical instruments are to be despised. For instance, there is Gregory Matuszewitch, who gave a recital last Saturday evening at Aeolian Hall on the English concertina. He is an artist in the full sense of the word. He plays the concertina as though it were a violin, technically, and in phrasing and tone quality. His selections are from the best composers only. To hear him do the slow movement from Tchaikowsky's violin concerto, Sarasate's Gipsy Melodies, and Kreisler's Caprice Viennoise is to enjoy a novel and rare musical treat.

Venice is being motorized. The gondolier has been given the gate, engines have been installed in the gondolas, and where once you drifted lazily down the moon tremulous streams while the gondolier twanged a mandolin, you will hereafter shoot along in a speed boat to the obligato of a clicking taximeter.—*Morning Telegraph*.

We of today are becoming positively impious in our cool and flippant way of regarding personages who once were wont to compel awesome adoration from a bewildered and breathless world. Here is one of the latest estimates of Richard Wagner: "He was a Jew, Christian, Hedonist, Buddhist and Vegetarian. Also he believed in sanitary underwear and was near sighted." At least that appraiser, even if he did not consider Wagner a poet, might have called him a musician.

"There are no miracles today," says the heretical Dr. Benthussen. It is evident that he never has heard Godowsky, Heifetz, or Rosenthal. Or, let us say, Stravinsky's *Sacre du Printemps*, and the gentleman in Whiteman's Band who plays twelve or more instruments.

Our town is the merrier and more melodious this week because Rosenkavalier is with us again.

One of our horrors in our earliest journalistic days—and it remains so to this moment—was to be assigned to interview prominent persons. We never shall forget when we had to perform that duty with Efreim Zimbalist, the violinist, at the Hotel Prince George.

"Good morning," we said.

"Yes," he answered.

"Do you—"

"No, I don't," replied Zimbalist.

"Well—"

"How old are you?" asked our intended victim.

"I am—"

"Thank you. Don't answer. I can guess. How long have you been writing about music?"

"Well, you see—"

"Yes, I do. What first caused you to follow your trade?"

"The first thing I—"

"Correct. The first thing is always the beginning. What is your opinion of criticism in general?"

"I think that—"

"You do? Ahem! Which of your writings do you consider least bad?"

"The one which—"

"Then there is one? That much being settled, what, in your opinion, should a critic eat before going to a concert?"

"Personally, I eat—"

"How interesting! Do you wear one-piece cuff buttons or links?"

"I—"

"Much obliged. That will make a splendid item. Which symphony do you consider the best lullaby when you sleep at concerts?"

"Of course, it—"

"Of course. I thought so. Now, here is my Stradivarius. Would you mind taking a bite out of it to see whether the varnish is sour enough?"

"My dear sir, I came—"

"So you did. Can you go, too?"

"If—"

"If you had your hat, eh? Well, here it is. Good day. And next time you come here to be interviewed please let me do just a little of the talking and don't volunteer answers before you're asked. That will do. Not another word."

LEONARD LIEBLING.

BRITISH ENTHUSIASM

This is a good Galli-Curci story. It comes from London and is written by some very clever contributor to the Birmingham Post under the general heading, London Letter for Women. But its interest is not only for women, but for all the world. The opening phrases, though they have no direct bearing on the matter at hand, are too good to omit. Here they are: "The Albert Hall is an uninspiring and tremendous biscuit-box with an echo, and, seated in its cavernous depths, with the great organ sprouting monstrously heavenward, and a sparse audience fidgeting with programs, it is possible to enjoy boredom of almost unequalled intensity."

But . . . "This afternoon even the Albert Hall lived and breathed. To the topmost gallery it was filled with people whose distant faces were no more than pink smudges, and whose identity was lost. Perhaps they may each and all say years hence: 'I was there when Galli-Curci sang in England for the first time.' Perhaps the elders among them are even now telling over their reminiscences of Patti."

Significant, that phrase! And how briefly yet pungently it tells the whole story. And there is more of it, quaint and delightful. "An old man, white-haired and stout, has gone home waving a tall chrysanthemum, which came from one of Madame Galli-Curci's bouquets. I saw him leave the hall, holding the flower on high, and saying: 'I got the first of them. She gave it me first.' Boys and girls and middle-aged folk were bearing similar trophies. They were flushed and triumphant, and walked as if almost drunk with excitement."

How much better picture that gives us of the enthusiasm of the audience than the usual critical "the audience was enthusiastic." And here is more, of a similar delightful nature, and just as picturesquely expressive of the position Galli-Curci has made for herself in the world. The story comes from the South London Observer. It says: "An interesting exchange of wireless greetings has taken place between the Music Club of London and the prima donna, Madame Galli-Curci. . . . 'It is difficult,' said the Music Club's welcome, 'to express and convey to you the exquisite expectation with which England awaits your coming. You have never been in our midst to sing to us, and yet your voice has thrilled the heart of England, and your voice is associated in our minds with the sweetness of the nightingale and the limpid song of the lark, with all that is great and glorious and matchless in the music of the human voice. . . .'" And so on, much more of the same.

It would be interesting to quote it all, but even if we did so we could neither tell half the truth about the voice in question, and it is more interesting to reflect upon the really astounding conditions under which we modern humans are privileged to live. We are so accustomed to it that we think nothing about it, but who can fail to perceive the high romance of love and devotion being engendered by mechanical means for a person thousands of miles distant. The letter of the London Music Club is a masterly bit of welcoming literature and must cause a flutter in the heart of even the much loved Galli-Curci. And the best of it is the final phrase: "All deep things are song, says Carlyle, and you will bring gladness to the gladness of the welcome that awaiteth you."

APPLAUSE BETWEEN MOVEMENTS

Applause is a fixed convention of our musical life. In general, it is a good thing, for it heartens the artist—even when it is perfunctory—and helps him to do his best. It makes him feel that the audience is with him, backing him up, contributing its share in active attention, without which the necessary contact between work and the listener cannot be established.

But, there can be too much of any good thing, and there are times when applause is distinctly out of place. It is out of place, for instance, during the postlude of a song, or the orchestral ending of an operatic act. It is out of place at any time before the last note of a piece has died away.

It is out of place also, to our mind, between the movements of symphonies and all works in the sonata form. This periodic applause serves no real purpose, for it is time enough at the end of the work to express one's approval of a performance. And it does disturb the train of thought of those who try to appreciate and enjoy the work as a whole, to feel the relationship between its several parts and to "taste" the atmosphere of each during a few moments of concentrated silence. Those who least want it are the performers themselves.

Conductors like Stokowski, Koussevitzky and Bruno Walter, have recently made known their wishes in this matter by holding up their baton at the

end of a movement. It is time that audiences took the hint. In the most enlightened musical centers of Europe absolute silence between movements is considered "good tone." Let us make it the fashion in America where the highest standards in musical practice are now being set!

LEAGUE OF COMPOSERS TO
PRESENT INTERNATIONAL
PROGRAM NOVEMBER 30

An international program of chamber music will be the League of Composers' first offering for the 1924-1925 season, when it gives its opening concert at the Klaw Theater, Sunday evening, November 30. The League will utilize this opportunity to carry out its policy of presenting both premieres and re-hearings of contemporary works.

Songs from the Coplas of Castelnuovo-Tedesco, the brilliant and promising "youngest" member of the modern Italian group, will be introduced to America on this program, with Raymonde Delaunoy, of the Metropolitan Opera Company, as their interpreter. These eleven songs, written to Spanish texts, are the work of Castelnuovo at the age of seventeen. Extremely youthful in feeling, they are mature in treatment, with a blending of Italian and Spanish color. At the Salzburg festival of the International Society for Contemporary Music held last summer they proved to be among the most important works presented.

Igor Stravinsky's concertina for string quartet will be given a re-hearing at this concert. Introduced to America some years ago, this brilliant piece has been allowed to lapse from chamber music programs, and it is with special eagerness that the League takes this opportunity to fulfill its promise of offering repetitions of significant works. The Lenox String Quartet will play the concertina. Two songs by Stravinsky—Myositis d'Amour Florette and Le Pigeon—will be sung by Mme. Delaunoy.

Frederick Jacobi's Assyrian Prayers, a work for chamber orchestra and voice, will be given its premiere, with the composer conducting, and Judson House, tenor, interpreting the voice. The texts are taken from translations of original cuneiform scripts and ancient documents. The work has been estimated by other composers as the most powerful expression hitherto achieved in music by this young American, and is a distinct departure in its force from the gentler moods of his earlier work.

A novelty that is a "find" in every sense of the word will be presented to the League's audience under the title of Die Maschine, a composition by Fritz Klein, a German composer who remains, despite diligent research, a "Great Unknown." The manuscript of this score for chamber orchestra was sent to the League by Egon Wellesz, the noted Austrian, without a word of introduction regarding the composer, with the exception of the name of his native town. It proved to be a satire on polytonality and dynamism which so amused the League's board that it presents the work on this program as a curiosity whose points will speak for themselves. Howard Barlow will conduct it. He will be assisted by Constance Piper and Robert O'Connor. The chamber orchestra will be made up of members of the Lenox String Quartet, the New York Symphony, and American National orchestras.

Alexander Tcherepnine, son of the noted Nikolai of that name, will be represented by a sonata for violin and piano played by Helen Tas and Katharine Bacon. Only twenty-two years old, he is already rated as one of the most promising young men in Europe. He is extremely prolific, having written two piano concertos, several orchestral works, a Georgian Rhapsody for cello and orchestra and many other compositions. Modern in his use of technical means, his work is, nevertheless, of a transparency and assurance that set him apart from the schools as a distinct individuality, though Stravinsky and the young Frenchmen have slightly influenced his trend. He is a pupil of his father, and also of Prof. Philippe in Paris.

Arthur Honegger, whose Pacific 231 has so intrigued the ear of the American public this season, will be represented by two works for chamber orchestra, L'Ombre et L'Homme et la Mer, conducted by Mr. Barlow. They represent recent developments of the power of this young Swiss, whose technical facility and remarkable color have so distinguished him among the moderns.

I SEE THAT—

Vincent Lopez will give a concert of "high brow, modern and low brow" music at the Metropolitan Opera House on November 23.

The Capitol Theater in New York is celebrating its fifth anniversary.

Wilhelm Foerster, clarinetist, is dead. The New York School of Music and Arts held its 515th concert on November 6.

Simion Rumshchisky, Russian conductor-pianist, arrived in America on November 16.

The Ohio Federation of Music Clubs is offering another prize contest for residents of Ohio.

George Liebling will conduct a master class for pianists next summer.

Arnold Volpe, conductor, is also a violinist of distinction. Josephine Lucchese was referred to by the San Francisco Call and Post as "A Nightingale, an Orchid, a Woman."

Charlotte Lund gave two operalogues in one afternoon last week, in New York and Brooklyn.

Vlado Kolitch has brought to America from England a rare old spinet.

Elena Gerhardt will give a second New York recital on Sunday evening, November 30, in Aeolian Hall.

"Neither race nor nationality have anything to do with the different kinds of audiences," declares Brailowsky.

L. E. Behymer has been an impresario in Los Angeles for thirty-five years.

Mme. Schoen-René believes that the best voices today are to be found in America.

Warren Gehrlen's church music programs are attracting attention in Rochester.

Edward Rechlin is on a seven weeks' organ recital tour. Eleanor Spencer will return to America in the fall of 1925 for a tour of about four months.

Clara Clemens is winning praise for the seven historical recitals she is giving in New York.

The City Music League proposes to make a national organization of itself.

NEWS FLASHES

London Demands Extra Hempel Concert

Special Cable to the Musical Courier

London, November 14.—Frieda Hempel's third London concert today again drew a capacity audience to the great Albert Hall. The success was so outstanding that an extra concert was immediately arranged for December 7. A great crowd milled around the stage door after the program and, as the prima-donna emerged, tore her bouquet to bits for souvenirs. (Signed) G. C.

Douglas Stanbury's Successful Operatic Debut

Special Telegram to the Musical Courier

Chicago, November 17.—Douglas Stanbury, new American baritone of the Chicago Opera, made a decidedly successful debut as Silvio in Pagliacci here last Saturday evening. He has a voice of unusual beauty and sings most artistically, besides which his stage presence is impressive and he acts with surety and competence surprising in so young an artist. He is already scheduled for leading roles. Judging by his debut, a highly successful career may be confidently predicted for him. (Signed) Rene Devries.

Jazz Opera Still in Talking Stage

New York—On Tuesday of this week the dailies carried a story to the effect that Otto Kahn, chairman of the Board of Directors of the Metropolitan Opera, had been talking about the possibility of a jazz opera with such men as Irving Berlin, Jerome Kern and George Gershwin. It is true that Mr. Kahn has suggested the possibility of such a work being written, but up to the present time things have not advanced beyond the talking stage, nor is Mr. Kahn unmindful of the fact that Giulio Gatti-Casazza is general manager of the Metropolitan and that the final decision as to the production of such a work would lie with him.

sented by two works for chamber orchestra, L'Ombre et L'Homme et la Mer, conducted by Mr. Barlow. They represent recent developments of the power of this young Swiss, whose technical facility and remarkable color have so distinguished him among the moderns.

The Ritz Tuesday Morning Musicales

Grace Moore, of the Music Box Review, who has recently sung with success in grand opera at the Opera Comique in Paris, has been added to the list of artists who will appear at the Ritz Tuesday Morning Musicales which will be held in the ball room of the Ritz Carlton Hotel, beginning November 25, under the direction of Paul Longone and Armand Vecsey. Others who have been engaged to sing at these musicales are Mary Garden, Beniamino Gigli, Rosa Raisa, Lucrezia Bori, Toti dal Monte, Giuseppe de Luca and Giacomo Rimini.

Gigli, Brard and Korb at Biltmore

The second Biltmore Musicales will be held in the ballroom of the Biltmore Hotel on Friday morning, November 21. The artists to appear on this occasion are: Beniamino Gigli, tenor; Magdeleine Brard, pianist, and May Korb, coloratura soprano.

Gunster's Biltmore Date Postponed

Owing to the fact that Frederick Gunster's present Southern tour has been extended, his appearance at the Biltmore Morning Musicales on November 21, was postponed until later in the season.

New York heard the first performance in English of Mozart's Marriage of Figaro last week.

The Rochester American Opera Company was organized recently.

Bonci will make his only New York concert appearance at the Manhattan Opera House, December 7.

Leginska conducted the Berlin Philharmonic Orchestra on November 13.

The Princess Tsianina and Charles Wakefield Cadman are on their twelfth transcontinental tour.

Motion pictures have been made of Pavlowa in some of her solo dances.

Samuel Insull and Giorgio Polacco have been made Knight Commanders of the Italian Crown.

Paul Stassievitch will play the Brahms violin concerto and the Tchaikowsky piano concerto when he appears with the State Symphony Orchestra.

Lee Cronican has opened a studio in Washington, D. C.

Dicie Howell will be heard in three Paris concerts before returning to America in January.

Eleanor Painter scored a great success in Madame Butterfly at the Berlin Opera House.

Carl Edouarde recently conducted the 15,000th overture played at the Mark Strand Theater, New York.

Frederick Gunster's present Southern tour has been extended.

Jascha Heifetz has received two offers for an autobiography of his life.

The Tales of Hoffmann was revived at the Metropolitan Opera House last Thursday evening.

Alfred Piccaver will appear with the Chicago Opera in Chicago and on tour.

Grace Moore has been added to the list of artists who will appear at the Ritz Carlton Morning Musicales.

Carl Busch has been presented with the diploma and insignia of the Royal Norwegian Order of St. Olaf.

Guimar Novaes is now on a Western tour.

George Walker and Viola Ellis were married in the Saenger Studio on November 2.

Karsavina gave her second New York recital at the Manhattan Opera House last Monday evening.

The performances by the English Grand Opera Company in New York and other cities have been cancelled.

The Letz Quartet played twice in New York last week.

G. N.

MUSICAL COURIER READERS

The Retort Courteous

To the Musical Courier:

I do not wish to use more of your valuable space in any further controversy with Mr. Romani, but merely to reiterate that the facts are and remain exactly as stated in my letter of October 30. I should, however, like to make three points clear:

(1.) Dr. Dalla Chiara, who, Mr. Romani says, introduced him to Miss Ponselle, lived in the same house where my studio then was. It was I who introduced Miss Ponselle to Dr. Dalla Chiara, also Mr. Romani to him.

(2.) During the time that Mr. Romani claims to have taught Miss Ponselle exclusively, he was still in my employ, as I can prove by cancelled checks and the testimony of numerous witnesses who saw him coaching in my house.

(3.) I can also prove by numerous witnesses that Miss Ponselle was regularly in my studio right up to the time of her debut. Most of these witnesses, however, would be other women pupils, and whatever others may do, I am not in the habit of skulking behind petticoats for protection or defense. Nor do I, as I stated before, need to blazon the name and fame of any one pupil for the sake of calling attention to my work.

Mr. Romani, who has suddenly developed into a voice teacher, has only my best wishes. Whenever he produces a pupil who proves to be worth while I shall be the first to applaud his merits.

(Signed) WILLIAM THORNER.

New York, Nov. 13.

Marguerita Sylva Writes

To the Musical Courier:

I noticed, in reading your paper, a controversy between Mr. Romani and Mr. Thorner. In justice to the latter I feel obliged to make the following statement—the truth and only the truth and what I absolutely know to be the truth.

Early in 1918 I, myself, worked with Mr. Thorner and found there working also and every day—and most of the afternoon—Rose and Carmela Ponselle. Corinne Wolderstein was at the time Mr. Thorner's accompanist. She was playing then for Rose and Carmela. At the time, Mr. Thorner was teaching them both Aida and Gioconda—and to Rose, alone, La Forza del Destino. Later I was witness to the untiring work that he did to promote those two lovely, I may say marvelous, voices, and obtain for them engagements. I saw elaborate luncheons given to assemble all the great artists of the Metropolitan, including Caruso. All who heard the Ponselle sisters were in ecstasy over their marvelous singing.

The next thing was "an audition" at the Metropolitan, arranged by Mr. Thorner for Rose. She fainted during the ordeal, and Gatti asked her to come back another day. Miss Wolderstein, now my own personal accompanist and secretary, played for Rose at this audition. We often speak now of the wonderful days of Rose's promotion to grand opera.

She was engaged at the Metropolitan and Mr. Thorner showed me her contract (to my mind a marvelous one for a debutante). I also witnessed her premiere in Forza del Destino with Caruso, De Luca, etc. Her performance as a singer, that first night, was that of a finished artist. After the opera we had supper at Mr. Thorner's home, where Rose joined us later and spoke only of him and her life-long gratitude to him.

What Rose has done since I don't know, but what I have stated above no one can deny. May I add, that personally I consider Rose Ponselle as the greatest living singer, and believe she deserves the title I have seen her given in announcements: "A Caruso in petticoats."

(Signed) MARGUERITA SYLVA.

New York, Nov. 10.

Carl Busch Again Knighted

For the second time in his long musical career, Carl Busch, prominent composer, has been honored with a title from the king of a foreign country. On October 27, Mr. Busch was presented with the diploma and insignia of the Royal Norwegian Order of St. Olaf by Dr. E. Lee Heidenreich, who represented King Haakon VII. of Norway and the Norwegian Government. This is a singular honor for this eminent musician in that the Norwegian Government seldom confers the order of St. Olaf (first class) on a foreigner, and probably never before in its history upon a Dane. This honor has been bestowed upon Mr. Busch in appreciation of his untiring efforts in bringing Norwegian music to the fore in America. One of Mr. Busch's most popular orchestral compositions is entitled St. Olaf, and it is fitting that he should be made a knight of this order. The honor was bestowed at the Kansas City Art Institute, where a special program containing two Busch compositions was part of the festivities under the auspices of the Lambda Phi Delta Sorority.

Mr. Busch's second title is that of Sir Carl, a knighthood conferred upon him by the sovereign of his native country, Denmark, some years ago.

Mr. Busch is a recognized composer of merit, who has won much praise from public and press. In writing about a concert of Mr. Busch's music given in Minneapolis, Dr. Carryl B. Storres had the following to say in the Minneapolis Tribune: "When the musical development of America becomes ancient history, as has that of older countries, the name of Carl Busch may stand where that of Bach does in Germany, Palestrina in Italy, Lully in France and Purcell in England."

Bori, Errolle and Lowell Sherman at De Segurola Musicale

In order not to interfere with the Thanksgiving dinners of the patrons and subscribers to his Artistic Mornings at the Hotel Plaza, Andres de Segurola announces that the date of the second musicale has been changed from Thursday, November 27, to Wednesday, November 26, at the usual hour, 11.30 A. M.

Luceria Bori and Ralph Errolle, supplemented by Lowell Sherman, the actor, in "Fifteen Minutes of Causerie," are scheduled to appear. The former will sing Suzanna's

aria from Nozze di Figaro and shorter numbers by Bizet, de Falla, and Marinuzzi. The latter will offer the aria, Il mio tesoro intanto, from Don Giovanni, and a group of songs by Linn Seiler, Bemberg, and Massenet. Together Miss Bori and Mr. Errolle will give the duet from Act III of Romeo et Juliette. Giuseppe Bamboschek will be at the piano.

Marjorie Meyer to Give Chicago Recital

Marjorie Meyer, soprano, whose New York recital last year was so successful and won commendable praise from the New York press, will give her first recital of this season at the Fine Arts Hall, Chicago, Tuesday evening, November 25. New York will again have an opportunity to hear this fine artist at her concert scheduled for Town Hall on Wednesday evening, December 3. Interesting programs will be presented on both occasions and Frederic Persson will preside at the piano.

Wilhelm Foerster Dead

Belated news comes from Germany of the death in New Jersey on August 29 of the clarinetist, Wilhelm Foerster. His daughter Elsa is prima donna in the City Opera at Cologne, where also his son William Xaver Foerster is violinist. The elder Foerstes were to have sailed September 6 to join their children in Cologne, but the father had an apoplectic attack August 26; the widow subsequently left for Germany September 20, where she is now with her children. Wilhelm Foerster was born in Silesia in 1857, studied the clarinet beginning in 1871, served three years in a Bavarian regimental band and subsequently became clarinetist of orchestras in Bielefeld, Dresden, Danzig, Leningrad, Interlaken, Hamburg, and traveling much in Europe. Through Hans Richter he was recommended to the Boston Symphony Orchestra, which he joined in 1886, subsequently playing with the Gilmore and Sousa bands, as well as the Metropolitan Opera Orchestra under Seidl.

Gabrilowitsch Invites Grainger to Conduct

When Percy Grainger appears as soloist with the Detroit Symphony Orchestra on November 27 and 28, he will conduct his Colonial Song and Shepherd's Hey, in addition to playing the Grieg concerto.

Ednah Cook Smith Reengaged

Ednah Cook Smith sang recently at the Galen Hall, Atlantic City, and has been re-engaged to give a recital there on Saturday evening, December 20.

Gerhardt's Dates

Elena Gerhardt will appear as soloist with the St. Louis Symphony Orchestra on November 21 and 22. She will sing in Indianapolis on November 24.

Ethel Parks at Town Hall, December 8

Ethel Parks, lyric coloratura soprano, formerly a member of the Metropolitan Opera Company, will sing at Town Hall on Monday evening, December 8.

Facts About HENRY G. WEBER

Chicago Evening American Nov. 12, 1924

HAIL YOUNG CONDUCTOR IN DEBUT AT "TANNHAEUSER"

By HERMAN DEVRIES

The name that should be emblazoned in head lines on this page is that of Henry G. Weber. Nobody, not even our most widely read cognoscenti, I believe, had ever heard of him before the cabled announcement that the Chicago directorate abroad had "discovered" an American conductor whom Europe had already delighted to honor, and that he was to be introduced to his native city in the Fall.

He gave us "Tannhauser." I use the word "gave" advisedly, because that is what Weber really did. He made us a great and priceless gift—the blessed assurance that Wagner is still enthroned in musical Olympus—Weber, a mere youth of 22, did not "resuscitate" Wagner—he re-created, re-vivified Wagner—he produced a "Tannhauser" such as we do not remember ever having witnessed in our Auditorium.

After last night, who can dare say that Wagner is decadent, that his music begins to pale? Before this spectacle of immortal genius—let the anti-Wagnerians sheathe their puny swords, for this is glorious, inspired music, destined to deathless glory.

ABOUTS WONDER.

I wondered that I could have believed I knew "Tannhauser." Weber convinced me that I had surely never known it as his remarkable young brain and talent conceived it.

If I use the word electrifying it is because I find it the only definite expression for the tense, powerful, nervous, magnetic, marvelously stirring quality of the Weber temperament as reflected in orchestra pit and upon the stage.

Young Weber is a genius in the making—already upon the high road to greatness. And let us not forget that, although he was trained abroad, he is a native American.

My enthusiasm does not permit the review of last night's performance in moderate, measured, detached or dispassionate phraseology, and my readers will agree with me when they hear Weber—let him try them!—that not a word I have written is aught but inept heralding of an operatic orchestral star of first magnitude.

RULED BY CONDUCTOR

The entire performance took color from the vivid flame of Weber's influence.

Chicago Tribune, Nov. 12, 1924

A new conductor made his first appearance on the stand. He is Henry G. Weber, Chicagoan, and young, also a person who is certainly going to be talked about. It did not take many measures of the overture to determine that here was a conductor who knew his business. He knew the score, he knew the orchestra and the singers, and he was in complete domination. He had pace, he had spirit, sense of contrast, and complete knowledge of how to make his forces interpret his desires. With all his fiery zeal, he sustained without overwhelming his singers. At the end of the overture he was a sensation, at the end of the first act an accredited personality.

Chicago Journal, Nov. 12, 1924

Among the somewhat confused wealth of novelty in the revival of "Tannhauser" at the Auditorium last night the debut of Henry G. Weber at the conductor's desk was the most refreshing item.

The young Chicagoan has been added this year to the Chicago Opera's roster of assistant conductors. He brought to the performance of an exceedingly obstinate score a youthful enthusiasm, a genuine and expressive musical sense and no mean ability to control so complex and yet so often an antiquated work as Richard Wagner's early reaching forth toward the musical drama.

It was more complimentary to the young conductor than to "Tannhauser" for the management to place him in charge of this particular opera, which has not been well treated at the Auditorium of late years. The difficulties in conducting happened to be considerably increased by the Auditorium's method of casting and presenting it.

Chicago Evening Post, Nov. 12, 1924

An essential part of the success of last evening was due to the conductor, Henry G. Weber, a young man of our own city, who has spent about half of his life in Germany. He made his debut with the company with this performance of "Tannhauser," and it was a stiff test of his powers. According to my information, he is about 23, but scarcely looks as if he could count so many years. Nature, however, endowed him with the true talent for conducting, and he was master of the situation from the opening bars of the overture.

Mr. Weber has the love for this music fortified and made practical by fine understanding of the traditions. With him, however, the traditions have not hardened into set forms, but the firm foundations have been fired by the spirit of youth—if such location be permitted. There was refreshing rhythmic elasticity and even the sudden changes of tempi, some of them unexpected,

were so expressive of the thought and had such youthful buoyance that they gave new illumination to the old meanings.

Mr. Weber showed the essential quality of an opera conductor—that of working ever for the effect of the drama unfolding upon the stage. The orchestra was not used as a vehicle for virtuosic display, but to enhance the force of the story. When the telling of the tale lay with the singer he gave a sympathetic and finely proportioned accompaniment. The great ensembles of the second act he held with firm grasp and built up climax after climax with everything under control and the sense of reserve power. This young man is a force and will make his mark.

Chicago Herald Examiner, Nov. 12, 1924

Without speculating further upon the causes for this departure from precedent, I am going to give the honors to Mr. Weber, who is a most talented youngster with an uncanny knowledge of his score, a splendid understanding of tempi as related to the spirit of the times, courage to cast traditions overboard, and possessed of a vast amount of enthusiasm, certainty and authority.

Never have I heard the long and solemn second act of "Tannhauser" move so quickly and with so much spirit. Gone was the stately

pageant and in its place a triumphal entry of guests eager for the feast of song prepared for them. If in this quick movement some of the orchestral proportions were a bit rough, if there were moments when the vocal ensemble was unsteady, I am disposed to place the blame on the astonishing circumstance that few among the principals and fewer still in the chorus understood the text they sang.

Chicago Daily News, Nov. 12, 1924

We became acquainted, also, with a young Chicagoan, Henry G. Weber, who after some successes abroad as conductor, made his debut with our opera in directing this difficult work.

Taking Mr. Weber first into consideration, we must record a very flattering success for him. He showed that he had the experience, the talent and the authority to produce from the orchestral score a plastic, highly colored and brilliant rendition of its symphonic substance; that he had the taste and acumen to give the singers both in their solos and in the ensembles, discriminate and well-directed support and that he had the chorus under firm control.

He displayed musicianship of high order and his beat, though firm and direct is still so elastic that the dynamics and tone nuances are clearly indicated by him and followed by the players. He was given a warm reception and can well be satisfied with his success.

RAISA in La Gioconda Audience at Opening

RAISA MUST BE COUNTED AS THE ENFANT AIME, HER POPULARITY UNCHANGED THROUGHOUT THE YEARS OF HER ASSOCIATION WITH LOCAL OPERA. HER GIOCONDA OF 1918 CALLED FORTH FROM THIS DEPARTMENT EULOGY THAT WAS NEITHER CHARY NOR GALLANT, BUT ENTIRELY HER DUE AND LAST NIGHT SHE REPEATED HER SUCCESS IN THIS ROLE, ONE OF HER BEST, BY WHICH SHE MAY POUR OUT THE AMPLITUDE AND RICHNESS OF HER VOICE, AND DISPLAY AS WELL HER HISTRIONIC GIFTS.

—Herman Devries, *Chicago Eve. American*, November 6, 1924.

RAISA WINS OVATION IN GIOCONDA. EXTRAORDINARILY DRAMATIC PERFORMANCE BY DIVA. SHE IS ALL THAT TOSCANINI PROCLAIMED HER, THE GREATEST ITALIAN DRAMATIC SOPRANO OF THE PRESENT. I REMEMBER NORDICA IN THE ROLE, AND THE COMPARISON IS IN NO WAY TO RAISA'S DISADVANTAGE. ALREADY, THOUGH A YOUNG WOMAN, SHE IS MAKING TRADITIONS FOR HER ART. SHE MADE SEVERAL LAST NIGHT.—Glenn Dillard Gunn, *Chicago Herald-Examiner*, November 6, 1924.

RAISA IN GRAND VOICE AT OPERA OPENING. IN THE FINAL ACT MME. ROSA RAISA SANG MAGNIFICENTLY. HER TONE HAD THE WARMTH FOR THE TENDER PHRASES AND THE FULL THROATED POWER TO DRIVE THE MEANING HOME. THERE WAS THE LIGHTNESS OF POISE WHICH ENABLED HER TO SHADE THE TONE TO EXPRESS THE WORD WITH EXACTLY THE COLOR DESIRED, AND IT WAS ALL DONE WITH THE SENSE OF SURETY. IT WAS SINGING AFTER THE GRAND MANNER AND NOT AFFECTED, BUT BECAUSE THE CHARACTER OF THE MUSIC DEMANDED SUCH BREADTH AND AUTHORITY.

—Karleton Hackett, *Chicago Eve. Post*, November 6, 1924.

RAISA FOUND A ROLE THAT PROBABLY WILL CAUSE HER TO BE BETTER LIKED THAN SHE WAS EVER LIKED BEFORE. SHE IS ONE OF THE GREAT DRAMATIC SO-

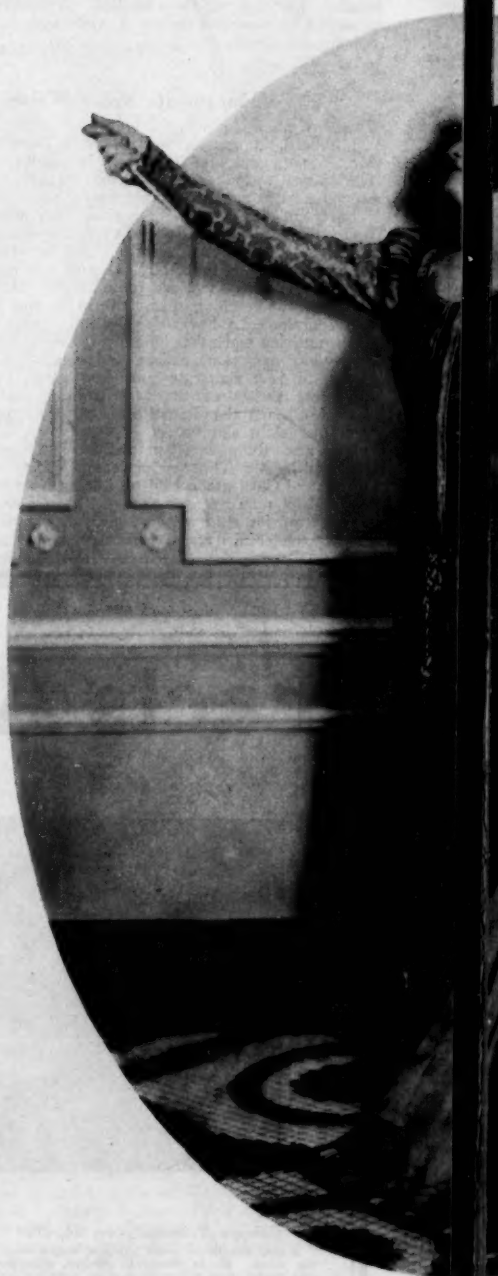


Photo by Daguerre

AS LA GIOCONDA

Management: R. E. JOHNSTON

Associates: L. G. BREIDENBACH

BALDWIN PIANO

Giocconda Thrills Great ing of Opera Season

—*Chicago Journal*

PRANOS OF THE AGE, WITH A FORCEFULNESS THAT CARRIES HER THROUGH ANYTHING, AND, EVEN IN THE TENSEST MOMENTS OF A GORY MELODRAMA LIKE THIS OPERA, AN ESSENTIALLY SIMPLE AND DIRECT MANNER. SHE SANG GORGEOUSLY, SHE WAS LOVELY OF DEMEANOR, SHE SWEEPED THE HOUSE AND HAD IT WITH HER FROM THE START.

—Edward Moore, *Chicago Tribune*, November 6, 1924.

OF RAISA'S MAGNIFICENT GIFTS CHICAGO IS WELL AWARE. THEY WERE ABUNDANTLY SPENT UPON A ROLE OF GREAT LATITUDE IF NOT OF EQUAL IMPORTANCE WITH SOME OTHERS IN HER REPERTOIRE. THE AMAZING VOLUME AND RICHNESS OF HER VOICE ARE UNPARALLELED ANYWHERE WHERE SUCH THINGS ARE REGARDED AS WORTHY OF ATTENTION, PRAISE AND RECOMPENSE. THEY ARE A PECULIAR VALUE TO THE CHICAGO COMPANY, AND THEY WERE OF THE MOST EFFECTIVE USE LAST NIGHT.

OF SINGULAR BEAUTY AND EXCELLENCE IS HER EMPLOYMENT OF A MOLTEN, ENTRANCING HALF-VOICE. THE GLORIOUS FULLNESS OF A REMARKABLE SOPRANO AT ITS GREATEST POWER HAS WON HER HEADLONG ADMIRERS. IT HAS ALSO LED HER INTO SOME HABITS OF LICENSE, AND THESE WERE APPARENT IN HER PERFORMANCE OF THE VENETIAN BALLAD SINGER.

SHE WAS GREETED WITH FONDNESS, FERVOR, INDEED WITH FRENZY, AND SOME HUGE BOUQUETS, PRESENTED AFTER THE THIRD ACT, MARKED HER RETURN TO CHICAGO AS UNUSUALLY NOTEWORTHY.

—Eugene Stinson, *Chicago Journal*, November 6, 1924.

ROSA RAISA AS "LA GIOCONDA" SANG GLORIOUSLY. SO GRIPPINGLY EMOTIONAL, SO WARM IN EXPRESSION, SO TRUE AND RINGING IN QUALITY, HER VOICE IS AN ORGAN WHICH THRILLS WITH ITS BEAUTY AND ITS POWER.

—Maurice Rosenfeld, *Chicago Daily News*, November 6, 1924.

GIOCONDA

1451 Broadway, New York

and PAUL LONGONE

VOCALION RECORDS

METROPOLITAN RESURRECTS TALES OF HOFFMANN AFTER TEN LONG YEARS OF PEACEFUL SLEEP

In New Dress, Offenbach Work Is Excellently Given With Fleta, Bori, Morgana and Howard in Leading Roles—
Lohengrin Draws Capacity Audience—Andrea Chenier, Fedora and Mefistofele Offer Splendid Casts, With
Jeritza, Matzenauer, Whitehill, Bender, Gigli, Easton, Martinelli, Alda, Chaliapin, Bodanzky
and Serafin Receiving Principal Honor

It has been ten long years since the air in the Metropolitan Opera House has reverberated to the tunes of The Tales of Hoffmann, but it did so on Thursday evening, Novem-

ber 13, when that fantastic three-act affair by Jacques Offenbach was revived—Jacques Offenbach, the French composer with the light Gallic touch, who began life as little Jacob Levy of Frankfort-on-the-Main and ended it as the most popular French composer of the nineteenth century. In reviving it Mr. Gatti-Casazza had, of course, given it a brand new dress with Joseph Urban for dressmaker. A very handsome and appropriate dress it was, too, except for the Venetian set. Evidently Mr. Urban had been told not to spend too much money. And he didn't. The tawdriness of this scene, however, was more than offset by the beauty of the others. The ballroom, in Vienna Secession style with huge decoration of peacocks, was one of the loveliest sets ever shown on the Metropolitan stage, and the simple buergerlicher home of Crespel had real feeling. The scenery is mentioned first because it is, to be exact, more in the spirit of the piece than the cast.

Hoffmann, a fantastic comedy with delicate ironic touches takes something entirely different from the usual anything-but-subtle acting style of grand opera, and it would be too much to expect that Fleta, an excellent Cavaradossi, for instance, should turn himself into a light comedian as Hoffmann; or that Lucrezia Bori, an unsurpassed Fiora, should transform herself with success into a light opera queen. Allowing for this, however, the production was excellent, and the singing, needless to say, went far to compensate for what was lacking in the acting.

THE CAST

Nina Morgana was Olympia, the devil. Her appearance was ravishing and she sang satisfactorily enough the one aria which falls to her. For one reason or another it had been cut clear in half. Lucrezia Bori was both the Giulietta and the Antonia. In excellent voice, she did full justice to the lovely measures allotted her and as Antonia she was particularly good, putting real pathos and feeling into her scene. Kathleen Howard, the traditional Nicklausse of the Century and Park Theaters, again presented her excellent characterization of the part. Miss Howard succeeds in

being much more masculine than the average woman in trousers. It was of her in this same role at the Park Theater that Clarence Lucas wrote his famous line, "Honi soit que mal y pants." Henrietta Wakefield sang the few measures that fall to the portrait of the mother with surety and effect.

Fleta made a most attractive, youthful figure as Hoffmann, looking extremely well in the costumes and singing the music with excellent taste, but a "leading juvenile" is an unsatisfactory role at the best and he did not succeed in endowing the role of Hoffmann with any particular personality. De Luca sang the triple role of Coppélius, Dapertutto and Miracle. As far as the singing goes, he left nothing to be desired, but, in the first place, his stature hardly makes him a suitable figure for the miracle man, and, in the second, he failed to endow any one of the three characters with the demoniacal spirit which alone makes them plausible. He was at his best as Dr. Miracle, which he played in a striking death's head make-up, but the stage management which fastened the funny toys on his wrists for this scene was merely childish. As a matter of fact, the two characters best presented were Schlemil in the second act, done with dignity and impressiveness by Lawrence Tibbett, and Crespel in the third, sympathetically portrayed by Louis D'Angelo. Angelo Bada in four roles, as the companion of Hoffmann's adventures, rather overdid things in the effort to distinguish one from the other, though his make-ups were excellent. The smaller roles were capably sung by James Wolfe, Max Altglass, William Gustafson and Millo Picco.

One reason the opera did not quite achieve the proper spirit was because Louis Hasselmanns gave rather a dull and spiritless reading of the score with no particular attention to the many fine details in which Offenbach was such an adept—for instance, the little figure on the muted horn which depicts the fluttering pulse as Dr. Miracle holds the wrist of his imaginary patient. There is no reason why the orchestra should not play with the same precision, sonority and effectiveness for Mr. Hasselmanns in Hoffmann as it did the preceding Saturday for Mr. Serafin in Gioconda—except that Mr. Hasselmanns does not seem able to make it do so. It requires a real feeling for finesse to get out all there is in the Hoffmann score and this was lacking.

The chorus sang excellently throughout and appeared to take real joy in the lovely music that falls to it. The costuming, by the way, was excellent. The crowd in the ballroom scene presented one of the most harmonious and attractive pictures the Metropolitan offers. Wilhelm von Wymetal was stage director.

The audience seemed to be well entertained. The applause was liberal (the orchestra's Barcarolle got the biggest hand) thought not as feverish as on frequent occasions, owing in a large measure to the absence of the claque.

Suggestion for Mr. Gatti-Casazza: Now that Offenbach is back on the boards, why not do La Belle Helene next season with Mme. Jeritza? It was the role in which she made her first great hit. She is superb in it. (If you don't believe it look at the photograph of her under How They Looked Then on another page of this issue.) Surely Mr. Bodanzky, who is always turning something or other into something else, could turn the dialogue into recitative.

H. O. O.

LOHENGRIN, NOVEMBER 10

Lohengrin, elaborately staged and costumed, was presented for the first time this season on Monday evening, before an audience which taxed the capacity of the opera house. It was a memorable performance. The cast, which was practically the same as last year, comprised Maria Jeritza as Elsa, Margarete Matzenauer as Ortrud, Rudolf Laubenthal as Lohengrin, Clarence Whitehill as Telramund, Paul Bender as King Henry, Carl Schlegel as The King's Herald, and the Misses Louise Hunter, Minnie Egner, Charlotte Ryan, and Mary Bonetti as the four pages.

Mme. Jeritza was a vision of loveliness as Elsa, displaying her finished vocal art and dramatic powers to the delight of all. Mme. Matzenauer was unusually effective as Ortrud. Clarence Whitehill portrayed the role of Telramund admirably. Both from a vocal and histrionic standpoint, as well as his excellent German diction, he revealed himself a towering artist. Rudolf Laubenthal, the Lohengrin, was a commanding figure; from his entrance in the first act to the end of the last he was dignified in carriage and strong vocally. Artur Bodanzky conducted authoritatively.

ANDREA CHENIER, NOVEMBER 12

A familiar and excellent cast was heard on Wednesday evening in Andrea Chenier, but the baton was in the electric hand of the new conductor, Tullio Serafin, whose reading of the vivid score was admirable. Danise appeared as Charles, and Didur was a skilful Mathieu. Gigli, a silvery voiced Andrea Chenier, sang his music with a beauty and depth of feeling that found full appreciation. And that versatile artist, Florence Easton, gave to the role of Madeleine a sympathetic portrayal. Her voice appeared to be

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well suited to the part and she acted equally well. The minor parts were capably handled. The ballet in the first act came in for its share of the audience's favor.

TALES OF HOFFMANN
(See Story on opposite page)

FEDORA, NOVEMBER 14 (MATINEE)

Fedora received its first presentation this season on Friday afternoon with the following excellent cast: Princess Fedora, Jeritza; Countess Olga, Nanette Guilford; Count Loris, Martinelli; De Serieux, Scott; Demetri, Ellen Dalossy; Desire, Giordano Paltrinieri; Baron Rowvel, Bada; Cirillo, Martino; Boroff, Picco; Grech, D'Angelo; Dr. Loreck, Ananian; Boleslao Lasinsky, Pelletier; Sergio, Mandelli, and Merle Alcock as a little Savoyard. Papi conducted.

The performance was given for the benefit of the Social Service Auxiliary to the Metropolitan Hospital, Inc. All the artists volunteered their services for this worthy cause. They gave of their best, and were well repaid as the house was packed to suffocation. Doubtless the proceeds were ample to satisfy the most sanguine expectations.

MEFISTOFELE, NOVEMBER 14

The season's first performance of Mefistofele assembled the usual brilliant cast, which, taken by and large, has probably not often been equalled in the history of Boito's near-inspired work. Chaliapin's statuesque he-devil is the outstanding figure; he sings the music with a super-sonority and a freedom of gesture that make the part more impressive than it is. Mr. Gigli pours mellifluous tenorisms into Faust's tortured soul and rapture into the unphilosophical

audience's ears. If, like Chaliapin, he filled out the gaps in the music with mimic eloquence, our cup of happiness would be overflowing. Mme. Alda was the Margaret.

The production of this old German drama with Italian music and the Russian art-craft scenery of M. Anisfeld, has quite the international touch that is worthy of Broadway and Fortieth Street. Mr. Serafin's conducting shows sovereign command of orchestra and stage, and leaves nothing to be desired in the matter of heavy dynamics. The Broken, with its midnight revels arranged by Mme. Galli, seemed a most delightful place not only for demons but anyone with a taste for genuine liveliness. Altogether an enjoyable and truly brilliant performance!

Georgette Leblanc Postpones Tour

Owing to the magnitude of her European activities, Georgette Leblanc (Maeterlinck) has been forced to cancel her American tour previously announced from December to March of this season. Besides a recital tour of the principal cities of Europe, Mme. Leblanc is to make personal appearances with her first film, *L'Inhumaine*, a new venture in motion pictures produced in France, which has aroused the critics to great enthusiasm. The Paris premiere is announced for late November. Mme. Leblanc will return to America in December, 1925.

Stopak to Play Mana-Zucca's Toccata

Joseph Stopak, violinist, who will give a recital at Aeolian Hall in January, will include Mana-Zucca's latest violin composition, *Toccata*, on his program.

Los Angeles Celebrates Behymer Anniversary

There was a triple affair at the Gamut Club, Los Angeles, November 5, when L. E. Behymer, the club's president, was officially welcomed home and his thirty-fifth anniversary as manager (and incidentally his sixty-second birthday), all celebrated at once.

Two hundred members and guests were seated at the banquet tables, where good fellowship prevailed. Representatives from various clubs were present and added to the festivities. The Bay Cities Musical Association, Mrs. Joseph Zuckerman, president, was represented by seventeen members and directors. Mrs. W. E. Mabey of the Wa Wan, Mrs. J. Spencer Kelly of the Matinee Musical, Mrs. Laird J. Stabler of the Lyric Club, Mrs. Carlotta Comer Wagner of the Dominant, W. E. Monser and John Wilferth of the Oratorio, Henry Schoenefeld of the Woman's Orchestra, and others were among the guests.

After the official greeting was given the guests of honor, including Paul Reimers, Rosemary Rose, Margel Gluck and J. W. Kint, Charles C. Draa, vice-president of the Club, presented Mr. Behymer with a beautifully bound and tooled book with a gold name plate, from the Saturday Club of Sacramento, containing nearly two hundred letters of congratulation and commendation from the most famous artists whom he had taken to California during his managerial days, managers of importance in the East and Europe, and innumerable personal friends.

At the close of the banquet a short program was given in the Auditorium, when the guests returned to the ballroom for an informal dance.

Ralph LEOPOLD

One of America's great pianists

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calls forth unanimous praise.

"Leopold played with comprehensive taste and skill."—*New York Times*, Oct. 30, 1924.

"Leopold gave his familiar impression of a skillful, clear-cut technique."—*New York Herald Tribune*, Oct. 30, 1924.

"Leopold is welcomed back each season as a player of refinement and musical taste with gifts of expression and feeling."—*Evening World*, October 30, 1924.



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"Leopold's playing is marked with depth of understanding and feeling as well as a touch capable of great variety of expression."—*New York Staats Zeitung*, Oct. 31, 1924.

"Leopold played with a tender and solicitous concern that was thoroughly captivating."—*New York Morning World*, Oct. 30, 1924.

"Leopold's performance, neat and well ordered, scholastic and impersonal, was sound and quite alive from the viewpoint of sheerly classical interest."—*Brooklyn Standard Union*, Oct. 30, 1924.

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NEW YORK CONCERTS

NOVEMBER 2

Yascha Fishberg

Yascha Fishberg, Russian violinist, and at one time concertmaster of the City Symphony Orchestra, made his debut at Town Hall, on Sunday afternoon, November 2. He opened his program with Vivaldi's Ciaccona and Conus' concerto in E minor, in which he revealed unusual technical powers and flexibility of style. His suite in A minor by Sinding was delightfully rendered, in which he disclosed a tone of unusual beauty and sonority. Several encores and repetitions were demanded. Other numbers which were enjoyed by his enthusiastic audience were: Air, Mattheson; The Cuckoo, Manen; Dance Oriental, Rimsky-Korsakoff-Kreisler, and Tarantelle de Concert by Auer. Gregory Ashman was the capable accompanist.

NOVEMBER 7

Sascha Jacobsen

Sascha Jacobsen, violinist, giving a recital at Aeolian Hall on the evening of November 7, opened his program interestingly with a Vivaldi concerto in the Naches transcription, accompanied by a string orchestra of well known musicians among his friends, conducted by Franz Kneisel and with L. Gloss at the organ. The next number, three movements from Bach's B minor sonata, was, by contrast, for violin alone. In the rest of the program he had the efficient accompaniments of Emanuel Balaban. Cyril Scott's pleasant pieces from the Tallahassee suite made good impressions. There were some Southern Airs and shorter numbers by Arbos, Elman, Kirman and Rachmaninoff.

It is some time since Mr. Jacobsen has given a New York recital, but meanwhile he has lost none of the splendid art which has long been his. Born and entirely educated musically in this country, he compares favorably with many of the imported geniuses of the bow, and it is his misfortune, not his fault, that he has not been more appreciated here. Technically, everything is his, and from the musician's standpoint he is far superior to many a better known violinist. There is warmth and real musical feeling of the first order in his playing. An audience filled the hall and was very hearty in its applause, recalling him time after time and insisting upon encores and extra numbers.

NOVEMBER 8

Hutcheson Historical Recital

Readers of the MUSICAL COURIER are familiar, through articles which have been published in this paper recently, with the ambitious and highly artistic plan of Ernest Hutcheson, the well known pianist and peragogue, to give a series

of seven piano recitals, illustrating the literature of the piano from the sixteenth century to the present time. (The complete programs of the contemplated seven recitals were published in the MUSICAL COURIER of November 6, 1924.)

The first of the recitals took place on Saturday afternoon, November 8, at Aeolian Hall, and it was encouraging to see that the large audience represented among its numbers very nearly all the important resident and visiting musicians and musical persons of this town. To win the favor of such a select body of hearers is an achievement of which any artist might be proud, and it is no exaggeration to say that Mr. Hutcheson held his audience attentively fascinated throughout the entire recital.

He is a pianist of lofty aims and scholarly attainments, but also he is an executive who masters every detail of piano technic and tonal adjustment. This will be made clear to the attendants at these recitals as the series progresses and Mr. Hutcheson devotes himself to the various styles and schools represented by the 112 compositions which he will play.

The recital of November 8 was devoted to the clavier and harpsichord composers of the 16th, 17th and 18th centuries. The English group had pieces by Byrde, Purcell, John Blow and Orlando Gibbons. The French numbers consisted of works by Daquin, Couperin, Rameau, and Jean-Baptiste Loeillet. Then there was an Italian representation of Paradis, Leonardo Leo and Domenico Scarlatti. The German group brought forth Graun, Handel, Mattheson and Bach.

In the foregoing selections, Mr. Hutcheson's art shone in lustrous fashion and in spite of the underlying deeply serious purpose which was the fundamental keynote of the concert, he managed to inject into his performance many touches which were an expression of his own personality and his own reaction to the classical suggestion of the music he was interpreting. The whole afternoon was a rare treat for fastidious lovers of the best in pianistic art.

The next recital to be given November 22, at Aeolian Hall, will be devoted to the classical Viennese period.

NOVEMBER 10

Wanda Landowska

Wanda Landowska made her first New York appearance of the present season at Aeolian Hall, Monday evening, November 10, in a concert of seventeenth and eighteenth century music of "Bach and His Beloved Masters," playing on both the harpsichord and the piano. The program began with a magnificent by Johann Pachelbel, and next came a Vivaldi concerto, both for harpsichord. After these there was the Bach C minor Partita on the piano, and then she returned to the harpsichord for the rest of the program. There were short pieces by Georg Telemann, Francois Couperin Le Grand and Jean Philippe Rameau; the "Plaint written in London to dissipate melancholy, which is to be played slowly, with discretion" by J. J. Froberger, and, to end with, the Chromatic Fantasy and Fugue by Johann Sebastian Bach, after the original manuscript.

Mme. Landowska has, in the short time she has been here, attracted a large following, enough in fact to nearly fill

Aeolian Hall. There is nothing new to be said about her extraordinary mastery of the ancient instrument which is her hobby. She plays it with a cleancut technic that is as interesting to look at as it is to hear the results it creates. Of special interest was the Chromatic Fantasy and Fugue. Hearing the remarkable clearness with which the contrapuntal phrases stand out upon the harpsichord, one understood why Bach so loved to write in this style. It seemed more a question of the instrument bringing forth the music than of the music calling for the instrument. There was enthusiastic applause throughout the evening and Mme. Landowska was called on for extra numbers.

Virginia Carrington-Thomas

Virginia Carrington-Thomas, a gifted young American organist who has been a prize winner at Yale and at Fontainebleau and of a Juilliard Fellowship, gave a recital at Town Hall, Monday afternoon, November 10, being the first woman to give a recital on the new organ there. Her program included the Bach fantasy and fugue in G minor; O Man, Bemoan Thy Fearful Sin, Bach; Canon, Carrington-Thomas; Les Heures Bourguignonnes, Georges Jacob; Chorale in B minor, Cesar Franck; and Symphony No. 6, C. M. Widor. Miss Thomas' scholarly and musicianly rendering of the program revealed many commendable qualities. This young artist, endowed with musical temperament, has taken her art seriously. Her interpretations of the various numbers showed sincerity of feeling, refinement of taste and individuality, while the smooth, sure execution proved her very efficient technical equipment. Her registrations were effective and she made the most of the full resources of the organ. Her own composition, a canon, was a delightful number and indicated what further things may be expected from her in the way of organ compositions. Of particular interest in the program was the Widor symphony, for Miss Thomas studied with this noted organist at Fontainebleau and therefore was in an excellent position to give this number his own interpretation, having worked it out under his personal guidance. Her audience was enthusiastic and recalled her for an encore.

Charles Naegle

Charles Naegle gave a piano recital in Aeolian Hall on Monday afternoon before a good sized and friendly audience. He made a favorable impression, showing that he possesses a well developed technic, revealing in his playing decided musicianship. His program contained only three numbers: Prelude and Fugue in D Major, Bach-Busoni; sonata in B minor, op. 58, Chopin, and Schumann's Etudes Symphoniques. Following the Chopin sonata he gave an encore, a nocturne by the same composer.

His second recital is scheduled for Monday evening, December 1.

NOVEMBER 11

Bronislaw Huberman

Before a large and demonstrative audience, Bronislaw Huberman gave his first violin recital of the season on

GABRILOWITSCH

As a Conductor Takes Berlin by Storm

Long Paens of Praise, without one single negative note, fill the Berlin press, of which the following are but a few random extracts:

CONTINUED FROM NOVEMBER 6th ISSUE

ALLGEMEINE MUSIK-ZEITUNG

Berlin, September 12, 1924.

Ossip Gabrilowitsch is a name we very unwillingly missed for a long time. This season which has opened so sensationally has brought his return, and what it means to us could be measured by the huge crowd which in festive mood filled the great hall of the Philharmonic. In the ten years that we have not seen him the splendid pianist has achieved a metamorphosis, or rather has experienced a higher artistic development, adopting the profession of conducting. Let it be said at once that in Gabrilowitsch the conductor we find again the full-blooded, genuine, all-embracing musicianship of Gabrilowitsch the pianist whom we had so often enjoyed before the war. The program was by no means intended to display virtuosity or personal attainments. It aroused immediate confidence in the high standard of the conductor's aspirations and ideals. It did not require the absence of a desk and score to convince one that this artist really made music "par coeur," his whole heart vibrating in unison with the music. It was soon evident that he knew how to make the orchestra serve his inner musical demands as if it were a piano. His technically sure and effective command of the baton characterizes an elastic vivacious rhythm as vividly as a warm melodic line and in spite of a somewhat violent temperament one was amazed at the self-control and clarity with which he disclosed the symphonic network and exposed the spiritual contents of the three works.

With a strong inner impulsiveness he performed the Finale and roused not only the audience to great enthusiasm but inspired the musicians to give their very best. In the D minor Symphony of Schumann (which is generally so carefully avoided by conductors) he showed so much delicacy and melodic grace, so much beauty of color that this work seemed imbued with the charm of novelty. In the Brahms symphony he rose to stupendous grandeur.

The enthusiastic audience recalled Gabrilowitsch a dozen times and brought the orchestra to its feet in acknowledgment of the tempestuous applause. (Martin Friedland).

BERLINER ZEIT AM MITTAG.

September 11, 1924.

Ossip Gabrilowitsch, for several years conductor of the Detroit Symphony Orchestra, appeared at the head of our Philharmonic Orchestra. Gabrilowitsch impresses one immediately as a conductor who receives his impulse from the spirit of the music; a disciple of Nikisch from whom he learned the best—but he offers his own variation of this theme. The fundamental lines of his conducting are set by the large conception and deep understanding of the music. Gabrilowitsch, a dignified, aristocratic figure before the audience, gives his signs clearly and precisely. But within this precision and clarity there lives charm. Ethereal grace pervaded his performance of the early Beethoven

symphony. The lightness of the second movement, the gaiety of the Menuett, the humor of the Finale—all this from beginning to end showed exceptional delicacy and finesse.

In Schumann great warmth was felt. The romantic spirit was drawn into song. The transition from the intimate music of the Romanza to the great closing accents was interpreted in the most persuasive way by the conductor; indeed this D minor Symphony lent glory to his power of interpretation.

All the rare qualities of his conducting were even more emphasized in Brahms, so that we experienced one of the most impressive performances of the C minor Symphony ever heard. It was convincing because it sprang from deepest conviction. Gabrilowitsch possesses in rare degree the ability to express passion and yet control it. An inner fire burns within him. He is the epitome of rhythm. The Andante became sheer poetry under his baton and has rarely been so romantically sung. The musicians were completely under his sway and the luscious tone quality of the string and wind choirs reached the high mark of perfection.

Gabrilowitsch has introduced himself to Berlin as a conductor of exceptional attainments. (Professor Adolf Weissmann).

BERLINER LOKAL ANZEIGER.

September 17, 1924.

Ossip Gabrilowitsch conducted three Symphonies from memory at the head of the Philharmonic Orchestra, and gave interpretations of deep maturity of expression, grandeur of conception and clear rhythmic precision. The immediate impression was that Gabrilowitsch who, without any exaggerated gestures, has the orchestra completely under his sway, is a born leader. The audience recognized this by showering tempestuous applause upon the conductor as well as the orchestra, who had to rise from their seats and share the honors. (Paul Ertel).

BERLINER MORGENPOST.

September 20, 1924.

A great surprise was afforded us by Ossip Gabrilowitsch, the great Russian pianist whom we have missed in our concert halls all too long. He appeared at the head of the Philharmonic Orchestra before a large audience that filled the Philharmonic. One looked in vain for a piano, not even was a conductor's stand to be seen. It was an amazing experience, for it developed that Gabrilowitsch was not only a conductor of the highest rank but that he conducted as if he had never done anything else all his life. For several years he has been directing in Detroit one of the finest Symphony orchestras existing in the United States.

Gabrilowitsch, who as interpreter of the entire piano literature, was always the keenest, most spiritual in his understanding of the works he played, never neglecting the architecture of their construction, now as conductor, draws also a majestic big line. In his first concert (which we are glad to say will soon be followed by a second) Gabrilowitsch asserted himself as splendid interpreter of the classic and romantic periods. Beethoven, Schumann, and Brahms formed the program of the evening. Of course, it was to be expected that a highly cultured artist of Gabrilowitsch's calibre would sound the depths and extract all the treasures concealed in these works, for he is one who, having complete technical command even to conducting everything without notes, possesses besides the ability to present with perfect clarity the development of the symphonic work from its innermost concept. His technique of the baton is aesthetically satisfying, clearly defined in its controlling gestures for each choir, being no less precise for the melodic than for the rhythmic values. Only one who has so keen a sense of beauty of tone quality and the convincing power of presenting the music as he feels it can fully exhaust the riches of Brahms and Schumann whose romantic natures are closely akin to his own. The audience responded to this stupendous performance of the conductor by enthusiastic applause after each number.

In the second concert Gabrilowitsch will give us Russian compositions and will himself play Mozart's piano concerto. Our pleasure in anticipation is unlimited.

Tuesday evening, at Carnegie Hall, thrilling and impressing each and everyone that came to hear his interpretations of the great masters.

He opened the program with Schumann's sonata, No. 2, and played it in his usual scholarly manner, just as a master of the violin would play it. Mr. Huberman is not only the possessor of an impeccable technic, but also at times his tones are extremely dazzling. His playing seems to emanate with a certain ease that is rare in violinists. The concerto by Goldmark, in four movements, brought not only rounds and rounds of applause but also a veritable ovation after every movement. The reading he gave to it was highly embellished with florid passages, always mellifluous and spontaneous. Other numbers were Tchaikowsky's Serenade Melancolique, which was played with intense emotional feeling, and two ingratiating Chopin waltzes arranged by Mr. Huberman. The two Spanish dances by Sarasate—Romanza Andaluza and Jote Navarra—were rendered with the necessary fire, verve, dash and romance that go to complete Spanish music. Of course, as usual at the close of the program, the enthusiastic audience refused to leave Carnegie Hall before Mr. Huberman contributed several encores, and even then his admirers who had gathered around the platform did not leave until all lights were turned out.

Siegfried Schultze gave sympathetic assistance at the piano, sharing honors with the violinist in the sonata.

Olga Samaroff

Olga Samaroff played to a large and appreciative audience at her Aeolian Hall recital on Tuesday afternoon. Opening with the Beethoven sonata, op. 10, No. 2, she followed with a Mendelssohn Song Without Words in E major, the Brahms E flat rhapsody, Chopin's B minor sonata, op. 58, and a group of shorter numbers by Rachmaninoff, Mary Howe, Paul Juon and Liapounov. This gifted American artist again displayed her admirable powers of interpretation and a technical ability which allow her free reign for expression. A thoroughly musically rendering of the two main numbers—the Beethoven and Chopin sonatas—revealed artistic intelligence, sympathetic insight and refinement of style. She displayed a fine sense of proportion, a nice feeling for tonal coloring and rhythm, and a warm, singing tone. In the last group a most delightful number was Paul Juon's Naiads at the Spring. This was an excellent medium for Mme. Samaroff's crisp, clear and facile technic and was delicately portrayed in light, sparkling colors. A repetition was demanded. Mary Howe's Nocturne proved a very effective number, well written, and sympathetically interpreted. The Liapounov Carillon at the conclusion gave an opportunity for some brilliant technical display. Altogether Mme. Samaroff's playing is very satisfying and the charm of her personality seems to be infused into it. The large audience responded enthusiastically and brought the artist back for a number of encores. The floral tributes were numerous and gorgeous.

Crystal Waters

An outline of history of song and dance took place at the Hotel Roosevelt on November 11, the former represented by Crystal Waters, mezzo soprano, and the latter by the pupils of Louis Chalf of the Russian Normal School of Dancing. Miss Waters was at her best, singing songs that ranged in time of composition from the middle of the seventeenth to the end of the eighteenth centuries. Her delightful mezzo soprano voice displayed clear tone and fine liquid quality, and the artist's excellent diction and interpretative ability went far toward making the evening an enjoyable one. Among her numbers were Bach's My Heart Ever Faithful, Schubert's Fruhlingsglaube, Rachmaninoff's The Soldier's Bride, Bliss' The Silver Buckle, and other works by Durante, Gluck, Handel, Schumann, Brahms, Faure, Debussy, Borodine, Moussorgsky, Strauss, Respighi, Ravel and Stravinsky.

The dance portion of the program was rendered by Anne Griffin, Verna Watson, Margaret, Edward and Sonny Chalf. Carroll Hollister and Jascha Lamoos provided excellent accompaniments at the piano.

Clara Clemens

On Tuesday afternoon, at Town Hall, Clara Clemens, mezzo contralto, gave the second of seven historical programs, devoted to the development of song, before a large and distinguished audience whose interest and applause was proof of its enjoyment of Mme. Clemens' thorough understanding of the contents of the songs and her artistic and intelligent renditions. Her numbers were all German, ranging from the year 1797 to 1892, including works of Schu-

bert, Mendelssohn, Liszt, Cornelius and Franz. Following is the complete program: Romantic Song, Am Grabe Anselmos, Heidenroslein, Ständchen, Ungeduld, Du Bist Die Ruh, Die Post, Gretchen am Spinnrade and Die Allmacht, all by Schubert; Der Mond und Auf Fluegel Des Gesanges by Mendelssohn; Fruhlingsnacht, Ich Grolle Nicht, Der Himmel Hat Eine Traene Geweint und Auftrage, all by Schumann; O Lieb So Lang Du Lieben Kannst, Liszt; Untreu, Ein Ton und Veilchen, by Cornelius; Gute Nacht, Es Hat Die Rose Sich Beklagt und Im Herbst, by Franz. Mme. Clemens had the valuable assistance of Walter Golde at the piano.

Flonzaley Quartet

Aeolian Hall held an especially numerous and enthusiastic audience at the opening concert of the season's series by the Flonzaley Quartet. This well nigh perfect ensemble of quartet players has fixed itself firmly and enduringly in the regard and affections of our best class of music lovers.

The organization was in its usual wonderful form last week, and in unity and precision of attack, beauty of tone, and dignity of musicianship, again gave constant and unlimited pleasure.

In addition to Beethoven's B flat quartet and Schubert's in E minor, there was a novelty in the shape of Albert Spalding's manuscript E minor quartet. This favorite violinist long ago has demonstrated that his musical talent is

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RHYS MORGAN

not confined solely to performances on the violin. Several of his compositions have been accepted as works of unusual merit and they are liked not only by the critics but also by the public.

In his E minor quartet, Spalding strikes a very high level and it is a score of the most refined musicianship and constructive skill. The treatment of the instruments is of course strikingly idiomatic and effective. The themes are pregnant, melodious. Their development is ingenious and thorough. In his harmonic employment, Spalding is versatile, for he commands both the conservative and the modern combinations and styles. One of the movements does not disdain sly humor, for in it there are quotes from, and burlesques of, some of Spalding's brother composers. For instance, a Coq d'Or melody is treated with fascinating resourcefulness and cleverness.

The quartet made an instantaneous hit with the hearers as shown by their hearty and prolonged applause.

Grace Leslie

Repeating her brilliant success of last year's New York debut, Grace Leslie was welcomed by a large and representative audience at the Town Hall on Tuesday evening last. Miss Leslie possesses a contralto voice of more than just passing interest. It is rich and of a naturally beautiful quality, the volume is ample and there appears to be no break in the registers. In a word, she has been nicely schooled so that one forgets the technical side of her singing in complete enjoyment of her interpretations.

Grace Leslie, moreover, impresses one with her own joy

in singing. She is intelligent and versatile, and clear diction marked her songs, whether in English, German or French. Several had to be repeated so much did they please.

Along with these foregoing attributes should be mentioned an attractive and youthful appearance, which is always an asset on the concert platform.

Following is her complete program: Old songs in English) Now the Spring Is Come, XVI Century; Sweet Lilies of the Valley, Hook; There Were Three Ravens, XVI Century; Come Lassies and Lads, XVII Century; (songs in German) Das Veilchen, Mozart; Mädchen Lied, Helmund; Der Leiermann, Schubert; Im Herbst, Franz; (songs in French) La Flûte Enchantée, (with flute obligato), Ravel; La Pavane, Bruneau; Souffrance, Foudrain; Trois Fillettes de Cadix, Delibes; (modern songs in English) Song of the Old Mother (Ms.), Housman; O Love and Joy, Chadwick; The Cupboard, Harris; Fly Low, Vermilion Dragon (Ms.), Stringfield; Song of the Open, La Forge.

Conal O. C. Quirke furnished sympathetic accompaniments at the piano and Lamar Stringfield, flutist, assisted in the Ravel work.

NOVEMBER 12

Harriet Eells

Harriet Eells, mezzo-soprano, made her New York debut at Aeolian Hall on the afternoon of November 12 before a large and friendly audience, and received the largest tribute of flower offerings that has been showered upon any artist within the memory of this reviewer. Hence must one assume that this was a home affair, but it is not to be assumed that the applause which greeted Miss Eells was not genuine and deserved. She has a good deal to offer to music lovers, and among these attributes not the least is a pleasing personality and an agreeable stage presence. For a beginner in the public career just out of the studio—as one must assume that she is—she has great poise, and assurance without excessive or aggressive self confidence.

Her program was chosen, apparently, rather with a view to musical interest than vocal exploitation. Opening with a group from the classic school—Lully, Mozart, Beethoven and Donaudy—the works of the last named, a living Italian composer, being in imitation of the antique style. Miss Eells demonstrated in this group her entire understanding of the proper treatment of such music, never over-emphasizing nor exaggerating phrase or nuance. Her treatment of the group of German songs—with one by Arensky, sung in German—which followed was equally skilled and tasteful, the long, sustained phrases of the Franz song, Auf dem Meere, and the lightness of Wolf's Auf dem grünen Balcon, being especially delightful and impressive, although in the latter, one would have liked a bit more force in the accompaniment on the lively and beautiful melodic figures.

Following came works by Duparc, Rhene-Baton, Balakirev and Gretchaninoff, sung in French; works by Respighi sung in Italian, and by Griffes, Carpenter and Homer sung in English, all of them done with singular charm. Miss Eells is a singer whose gifts are of high order, and there was much in her interpretations which showed fine natural instinct as well as excellent training.

Shura Cherkassky

A large audience assembled in Aeolian Hall Wednesday evening to hear the thirteen-year-old boy pianist of Baltimore (born in Odessa), who has aroused considerable interest in the musical world. Shura Cherkassky did not disappoint those who were expecting something unusual. He is free from self-consciousness, though he retains a natural boyish manner, and he has a great amount of assurance and poise. As he sits at the piano he becomes entirely absorbed in his music. His interpretations are maturer than his years and his technical facility, clarity and power are remarkable. Handel's theme with variations in D minor was very neatly done, while the Tambourin by Rameau-Godowsky and Mendelssohn's Rondo Capriccioso, also in the first group, were rendered with admirable crispness, good accent and careful pedalling. In the Chopin group, which began with the fantasy-impromptu and included a nocturne, two etudes and a waltz, facility and sureness of execution were again noticeable features. The last group opened with two numbers by Mana-Zucca, a prelude and Bolero de Concert. The latter number particularly revealed the little pianist's inherent sense of rhythm and a feeling for contrasts in shading. In fact, all of his playing indicated a genuine musical temperament and a natural feeling for tonal effects and good phrasing as well as

KATHARINE METCALF

ACHIEVES ANOTHER DECIDED SUCCESS IN BOSTON RECITAL—PRESENTS UNUSUAL PROGRAM.
MEZZO-SOPRANO APPLAUDED BY LARGE JORDAN HALL AUDIENCE.

Boston Transcript:

MISS METCALF, CONTRALTO, RANGING FROM GLUCK TO CARPENTER, FROM MARX TO FAURE—MERIT LARGELY SCALED

A recitative and air from Gluck, sang by Miss Metcalf gained a majestic sweep and dignity always associated with the music. Breadth and brilliance of voice suited the spirit of these songs well, enhancing melody and text. . . . Unquestionably, Miss Metcalf knows her German favorites well. Equally ably, she transmits them for the pleasure of others.

Fortunately, however, she does not bind herself to one style. French songs received due attention and thoughtful performance.

Although Miss Metcalf has a wide range of expression, she is at her best in songs of passion and strength. Through these her rich and propulsive tones find congenial outlet, while the music plainly warms her temperament. In such fashion she sang Saint-Saens' "Aimons-Nous," the high point of the evening. Miss Metcalf measures and controls her contralto voice well. It does not thin at the top or founder in muddy depths;

while between run tones of beauty. Throughout it is even and resonant. As singer, she shapes and expands phrases with care and skill. Her enunciation is clear and flexible. Excess does not often tempt her. Above most singers in the thick of these autumn recitals, she gives pleasure.

Boston Herald:

Possessed of a large voice of true dramatic fibre, a voice that shows the marks of much skilled training, Miss Metcalf gave of her voice last night liberally. She felt, no doubt of it, what she sang. In quiet songs, sung in a beautiful mezzo voice and with a very fine legato, she gave real pleasure, songs like the Faure, The Pretty Widow song she also sang effectively. She was much applauded by a large audience.—R. R. G.

Boston Christian Science Monitor:

Katharine Metcalf, mezzo-soprano, gave a recital last night in Jordan Hall. Walter Golde was the accompanist. Miss Metcalf showed herself to be a singer of a wide range of musical and emotional expression, a singer of understanding, one with a distinctly musical and poetic

temperament well under control. She was particularly successful in Faure's "Roses d'Ispahan" and Widor's "Rosa la Rose," but among so many forceful and intelligent interpretations it would be difficult to choose.

In all her songs it was evident that this singer has been using to good advantage the time that has passed since her recital here a year ago. At that time, indeed, she displayed in addition to remarkable natural gifts, excellent tone production, control, sense of melodic line, graceful phrasing, musical understanding and dramatic feeling. Yet she clearly has realized that, no matter how fine one's vocal gifts may be, unremitting work is required to bring them to their highest development; and so her voice, always of pleasing smoothness and unusual strength, shows this season the results of much further training and practice.

Her growth was revealed particularly last night in added dynamic control—especially necessary when so powerful a voice is heard in a small hall—and in a more finely tempered dramatic restraint. Altogether, a singer whose present performance is admirable, and whose further progress may be watched with confident expectation of still greater achievement.

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careful study. His own composition, Prelude Pathétique, won the interest and admiration of his hearers. Liszt's paraphrase on Rigoletto, with its technical intricacies, its rapid passage work and octaves, proved no barrier for the well equipped young Cherkassky. His fingers, besides being nimble, have strength, and his wrists are exceedingly flexible. His playing seems to be the spontaneous expression of a genuine musical nature, which, if not forced, should ripen into something decidedly worth while. At the conclusion of his program, many in the audience flocked to the front and the insistent applause brought Shura back for four encores.

Harry Anik

On Wednesday evening, at Town Hall, Harry Anik, a young pianist, presented an interesting program of numbers not entirely familiar to the public. He opened with the Sonata Tragica in G minor, op. 45, by MacDowell, which he played with excellent technic and good musicianship. The suite en forme de sonate, op. 60, by Joseph Jongen, revealed

artistic temperament and an intelligent understanding of the composer's music. Other numbers that completed the program were Jeux d'Eau, by Ravel; Prelude op. 28, No. 22, Chopin, and Rhapsodie Hongroise No. 13, Liszt, all delightfully rendered. The audience was very appreciative, responding with rounds and rounds of applause.

NOVEMBER 13

Nicholas Medtner

Once in a while one would like to find words to do full justice to an artist of far above average merit and to express the personal pleasure that was derived from the hearing of him. Nicholas Medtner, Russian pianist and composer, was the artist, and the thrill that this critic got out of his performance was as much due to his piano playing as to his own compositions. Both as a pianist and as a composer one must accord to him a fine veneration for the classics. He has been called the Russian Brahms—he is all of that, but it would be more exact to say that he simply embodies in his art the uncompromising sincerity and devotion to true artistic ideals that is shared by all truly great musicians.

But it is possible to have those ideals very firmly developed without possessing the innate musicianship to create value. This, however, is not the case with Medtner. He is, to use a popular phrase, a musician to his finger tips. This became clear very quickly in the opening measures of the Chopin F minor Fantasia. As all pianists know, this is a work that is far from easy to knit together into a perfect whole. Medtner, by his fine sense of the elements of musical form, his extraordinarily keen instinct for rhythm, and his lucid phrasing, accomplished this as only the greatest of pianists can accomplish it. The Scarlatti sonatas which followed, especially the one in B flat major, were played with such powerful rhythmic clarity that they took on an element of strong emotion that must have been felt by the composer but were probably never actually produced by the instruments of his day.

Beethoven's op. 57 received equal solidity of treatment and the same complete freedom from sentimentality. It was the real Beethoven as one delights to hear him, without modernizing, re-reading, or the interpolation of false values for the sake of sensationalism.

The second half of the program was devoted to the compositions of the pianist, and it became quickly evident that one was in the presence of genuine greatness. Among living composers, Russian or otherwise, Medtner must take high rank. True, the name Fairy Tales, for the first group he played, carries implications to American minds which were not to be found in any of these works. The juvenile idea, as well as the lightness and the mysterious, ethereal qualities we Americans attribute to fairies were quite lacking. The qualities found in these pieces were much more the robust, vigorous, strong. The music is highly individual. It has not the modal quality which one associates with the Russian folk song and one doubts the folk song basis. The rhythms are extraordinary—such as would astound our Broadway rhythm-wrights, and they are mingled with a

counterpoint that is bewildering but never, apparently, studied. It all sounds perfectly spontaneous, and to attain that result Medtner must be a supremely great technician, and have superlative inspirational gifts as well.

Besides the Fairy Tales, he played three of his Forgotten Motives, opus 38 and 40, consisting of three characteristic dances in the same splendidly virile style as the Fairy Tales, and several encores.

His success with the good sized audience which gathered to hear him was of the sort one must call enthusiastic. It was quite obvious that the audience was genuinely thrilled, and there were expressions of wonder that this man's works are not already better known in America. The answer is, that art that never descends below the highest classic standards and never deals either with trivialities nor the lightly obvious, has a longer way to go to popular recognition than that of simpler and more ephemeral nature. Medtner is one of the world's great classic masters, and it is to be hoped that America will realize it.

New York Philharmonic

The New York Philharmonic, under the splendid leadership of Willem Van Hoogstraten, was heard by a large and attentive audience at its usual Thursday evening concert last week at Carnegie Hall. The program offered four numbers. Beethoven's overture to Egmont, op. 84, was given a brilliant and sympathetic reading by Mr. Van Hoogstraten and his men. This was followed by the short but noteworthy Rondes De Printemps of Debussy, delightfully interpreted. Strauss' popular Don Juan tone poem met with usual favor, both for its exquisite content and musically presentation.

The second half of the program was comprised entirely of Brahms' lovely C minor symphony No. 1, op. 68. Mr. Van Hoogstraten gave this an inspiring rendition, each variety of mood interpreted with subtle shading and colorful expression. It was an evening of music for musicians, and the audience present did not fail in proper appreciation either of the compositions offered or of the performers.

Ida Deck

At Aeolian Hall on Thursday afternoon, a young pianist, Ida Deck, made her debut as a professional pianist. She offered an interesting program, comprising works by Bach, Mozart, Beethoven, Liadow, Rachmaninoff, Chopin, and a Theme and Variations composed by herself. The English suite in G minor by Bach revealed musicianship and throughout the number a fine tonal coloring was infused. She played in a very unaffected manner and the spontaneity of her music was delightful to listen to. The Mozart Pastorale Variee and Beethoven's two German Dances were brilliantly executed, with good technic, assurance and an intelligent understanding of the music. The Chopin group of four numbers was enjoyed immensely, in that Miss Deck disclosed an artistic temperament combined with unusual dexterity of the instrument. Her audience showered her with applause and a sympathetic feeling seemed to convey the enjoyment of the concert.

Andres De Seguro's Artistic Mornings

A large and representative audience attended the first of Andres De Seguro's Artistic Mornings at the Hotel Plaza on Thursday, November 13. The artists for the occasion were admirably chosen: Sylvia Lent, a talented young violinist with a mature art that should take her far; the De Reszke Singers, a distinct novelty and an addition to any program, and the beautiful voiced Elisabeth Rethberg.

Miss Lent opened the program with the Vitali chaconne, and owing to her youth greatly surprised the audience with the excellence of her rendition. She has a lovely tone, facile technic and an agility of bowing that makes her playing at all times interesting. She increased the favorable impression later in a group of four shorter pieces by Chopin, Burleigh and Wieniawski. There were several encores.

The De Reszke Singers are four manly looking fellows with individually fine voices that they use with not a little skill. Their rendition of chansons of the fifteenth and seventeenth century and John Bennet's Falconers Lure pleased the audience immensely, as did four other selections by Cyril Scott, Spross, Herbert Hughes and Bruno Huhn, later on in the program. In these days of so many straight recitals, it is refreshing, to say the least, to hear such a novelty—and such a worth while one!

Miss Rethberg's opening number was the Freischütz aria to which she gave a superb rendition, revealing that beautiful voice that has placed her at the top rank of the Metropolitan. The audience applauded her warmly. Three lovely Strauss numbers were equally well done and served further to delight her hearers. Giuseppe Bamboschek provided sympathetic accompaniments for Mme. Rethberg and Max Jaffe for Miss Lent.

Between numbers Mr. De Seguro in his own delightful way thanked the audience for their confidence in him and ended by saying that at the conclusion of the series he hoped he might say "Friends", instead of "Ladies and Gentlemen," his opening remark. A feature of these musicales will be a fifteen minute Causerie by some well known dramatic star. The success of the opening concert may be taken as good grounds for saying that the series ought to be one of New York's best—both artistically and financially.

NOVEMBER 14

Ettore Cadorin

On Friday afternoon, Mme. Ettore Cadorin, contralto, gave a recital worthy of much praise, singing an entire program after having only partly recovered from laryngitis. Her voice is of good volume and fine color, and she uses it with skill and intelligence at all times. Her program consisted of English, German, French and Italian compositions which were delightfully interpreted and gave much pleasure to her listeners. Mme. Cadorin is now preparing for her second recital and there is hardly a doubt that the musical world will hear more of this genuine singer, due to the

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fact that the daily paper criticisms spoke especially will of this artist even under her unfortunate handicap. The New York Times said: "She is a contralto of fine color." Mr. Nicolai Schneer, who has accompanied many prominent singers and who is always an addition to a successful recital, presided at the piano.

Mundell Choral Club

On Friday morning the Mundell Choral Club of Brooklyn, M. Louise Mundell, musical director, held a delightful morning musicale at the Heights Casino, which was extremely well attended. The artists were Armand Tokatyan, tenor of the Metropolitan Opera; Ethyl Hayden, soprano, and Magdeleine Brard, French pianist.

Miss Brard opened the program with three Chopin numbers which at once revealed to the audience that she is an artist of high standing. She has a facile technic, admirable tone and her interpretations are colorful and at all times captivating. She was accorded a warm reception and was obliged to add several encores after her first group and, later, selections by Saint-Saens and Faure. Next came Mr. Tokatyan, whose naturalness and agreeable manner on the stage put him in rapport with his listeners at once. His first number was the familiar number from L'Elisire d'Amore, beautifully sung, and a fine vehicle for displaying the power, richness and beauty of his voice, which has developed considerably within the last year. An encore followed. Later on he was heard in shorter songs, including a new song, Beloved, by Rhea Silberta, with the composer at the piano. In this and his other English song, Homing (Del Riego), his diction was clear and understandable. Curci's Torna a canta and Buzzi-Peccia's Lolita completed his list. Tokatyan is as successful in concert as he is in opera. Miss Hayden, who also possesses a beautiful voice, with an unusual skill for interpretation, sang A Pastoral (Veracini), Jour Passe (Delibes) and The Answer (Terry) for her first group. These were appreciated and an encore was demanded. Of the other group, the Jewel Song from Faust was exquisitely done. Again encores were in order.

One might add that this trio of artists is an ideal one, for their work was well balanced and each came in for an equal share of the honors. The accompanists were Dr. Karl Riedel and Emily Harford Avery.

Elshuco Trio and Festival Quartet of South Mountain

The Elshuco Trio, in conjunction with the Festival Quartet of South Mountain, gave the first of a series of eight programs devoted to the chamber music of Brahms, at Aeolian

Hall, Friday evening, November 14. The performers were William Kroll and Karl Krauter, violinists; Willem Willeke, cellist; Hugo Kortschak, violist, and Aurelio Giorni, pianist. The initial program of the cycle as presented by these artists promises a real treat in chamber music for the winter. Three numbers comprised the program—the quartet in C minor, op. 60 (1875), for violin, viola, cello and piano; the quartet in B flat major, op. 67 (1876), for two violins, viola and cello; the trio in C major, op. 87 (1883), for violin, cello and piano. The three numbers were rendered with a sincerity of feeling which kindled a like enthusiasm among the audience. In the various combinations the players proved themselves in sympathy with the Brahms music and with each other in the matter of interpretation. Their ensemble understanding was indeed admirable. The individual technic and tone was in each instance that of a finished musician and an artist. There was skill and smoothness of execution and an admirable blending and balance of tone. They caught the various moods with a keen understanding and their manner of delivery revealed their thorough musicianship. Brahms' music is rich both in harmonic and melodic content and the many lovely details, the fascinating rhythms and interweaving of melodies were beautifully brought out while the broad structure and the clarity of outline were maintained. The intelligence and the genuine musical feeling with which these works were presented were a source of real delight to the large audience, which showed in its rapt attention and hearty applause its appreciation of the treat offered.

NOVEMBER 15

Miron Poliakin

Miron Poliakin, Russian violinist, gave a recital at Aeolian Hall, Saturday afternoon. There was much interest in this artist, owing to the fact that he was one of the winners of the Stadium Auditions last August. Mr. Poliakin is a pupil of Auer and he has had some experience in concert for he enjoyed success on tours in his own country and Germany.

His program was well chosen and proved Mr. Poliakin to be entitled to the interest and enthusiasm which he aroused. He has a fine conception of interpretation, produces a round mellow and mature tone, and is quite the master of a most exacting number of selections. He played a Handel sonata, Breich, followed by Bach's Chaconne, and ended with Saint-Saens' Rondo Capriccioso.

Harry Kaufman, also a winner of the Stadium Auditions for 1923, was the accompanist, and added much to the general interest of a splendid concert.

Maximilian Kerbel

At Town Hall on Saturday evening, Maximilian Kerbel, tenor, gave his first recital of the season before an audience which received him warmly. Mr. Kerbel disclosed a voice of great beauty, especially his high tones, which were produced with an ease and naturalness that were instantly appreciated by his hearers. Isabel Sprigg, the accompanist, ably assisted the singer.

Mr. Kerbel's program included an aria from Andrea Chenier, a group of Erich Wolff's songs, and other selections in English, French, Italian and Spanish.

Mr. Whiteman Plus Band

Paul Whiteman and his band of extraordinary virtuosos came to Carnegie Hall on Saturday evening, for their first New York concert of the season, after a swing around the country that has been an extraordinary success. Mr. Whiteman's main trouble seems to be that nobody will write him any music. Most of his program was made of numbers he played last year. And a good deal of it was worth repeating. George Gershwin's Rhapsody in Blue, somewhat curtailed, again stood out as the most successful effort to write something serious for this Whiteman instrumental combination and its style of playing. Eastwood Lane had contributed three short original numbers of which Persimmon Pucker was the most persuasive, and Sea Burial, a "marine paint-

ing" in subdued hues and most attractive orchestral colors, the most musical. Other new works were Mana-Zucca's Zouaves' Drill, a short genre sketch in many colors, and the same composer's Waltz Brillante, a concert waltz for piano and mixed orchestra, which showed some interesting effects in the combination. The composer played the piano part with surety, and the brilliance she herself had called for. An encore and flowers rewarded her. The other new work was something called Broadway at Night, by Ferdie Grofe, who does nearly all the arranging for the Whiteman Band. As an orchestrator for this exotic combination he has no equal. His combinations have astonished such men as Alfredo Casella—who have learned from them. But this particular piece was more dressing than substance.

But the audience (and there was not an inch of spare room in the hall) had come to hear that Rimsky-Korsakoff Hymn to the Sun, all jiggled up so that it makes the sleepest toe tremble in its shoe; that alluring Spain tune of Isham Jones; those Waters of Minnetonka, that never flowed so sweetly before; that Somebody Loves Me plea, by the man who got serious once and wrote the Rhapsody in Blue; and that Linger Awhile invitation, with extraordinary banjo evolutions. And how they applauded, especially when the third horn stood up all of a sudden and turned on one of the sweetest and highest Irish tenor voices anywhere near New York!

The band itself performs the same technical wonders as ever. Trombones and trumpets caper about in ranges and manners undreamed of elsewhere. Each saxophonist is a host in himself—literally—especially Rosa Gorman, who can still play eleven instruments. And there is a precision and exactness both in rhythmic and dynamics that many a highbrow organization might envy.

Jascha Heifetz

Every seat in Carnegie Hall was filled Saturday afternoon to hear the first violin recital of the season by Jascha Heifetz. What more can be written of this superb artist than has already filled volumes during the years he has thrilled our audiences? At this time to write of his technical skill, poise, exquisite tone, is merely to reiterate what

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one already has realized and felt in the magic of his supreme power.

His program on Saturday began with the Saint-Saens sonata for violin and piano, Isidor Achron proving an excellent player likewise. Their second sonata was by Glazounoff. These were followed by an Auer-Chopin nocturne, an etude by Daut arranged by Achron and an old English air arranged by Joseph Achron ending with a Paganini selection. The Etude was fascinating, and upon its first hearing one can safely say that it is bound to find much favor with violinists.

The last group was made up of The Gentle Maiden, by Cyril Scott, ending the program, with Introduction and Tarantelle by Sarasate. Then followed eight or ten encores, which a never-tiring audience demanded. Isidor Achron played the accompaniments perfectly.

NOVEMBER 16

Francis Rogers

Francis Rogers gave a song recital on Sunday afternoon, at Town Hall, assisted by Isidore Luckstone. The program was as interesting as it was unconventional, including many works probably altogether new to New York, certainly, at least, new to this writer. The opening group consisted of selections from Bononcini, Handel, Dr. Arne, Giardini, Hook and Ferrari. The Hook song, Sweet Lillies of the Valley, was evidently greatly liked by the audience, which is not surprising, for it is a light and a gay piece of music in the style of a hundred and fifty years ago, and easy to understand, which, after all, is what the public wants.

In his second group, Mr. Rogers sang a Cattle Song (Old French—but obviously modernized), La petite Cendrillon (18th century), Madrigal (d'Indy), Ronsard a son Ame (Ravel), The Everlasting Enigma (Ravel—a Yiddish Song), Desir d'Amour (Saint-Saens), Chanson de la Touraine (Massenet), Dis-moi (Hess), Les deux Amours (Johns). Several of these had to be repeated, among them Ravel's Yiddish Song and Clayton John's piece. After repeating the Yiddish Song, Mr. Rogers remarked from the stage that "you got to like it if you heard it often enough." The same might be said of the other Ravel song. Both of these are extraordinarily vivid as well as peculiar. They

are ultra-modern, but sane and effective. Another work from the French that is highly effective as Mr. Rogers sings it is the Cattle Song, a most characteristic chant, very well harmonized, authentic and without affectation.

Tastes differ, and the public seemed delighted with Massenet's praise of his native Touraine, which seemed to this writer to be cheap musical press-agent stuff; and the d'Indy Madrigal, which was everything but dandy (mea culpa!) also got its share of applause. Probably the excellence of Mr. Rogers' interpretation is the reason for it. He has a most pleasing simplicity and earnestness of manner, without being stodgy or dull. His complete lack of any form of affectation, and his very fine phrasing and attention to details of nuance, without ever appearing to be showing off his voice—which is the fault of some singers—gives people a chance to listen to the music instead of to the details of his vocalism, which is a rare pleasure.

As a final group, Mr. Rogers sang the following: My star (Mrs. Beach), Meenie (MacCunn), Shule Agrab (Lamont), Irish Love Song (Luckstone), In a Garden (Hawley), The Cave (Schneider), Sea-Shell (Engel), Smuggler's Song (Kernochan), Border Ballad (Cowan)—a fine group of English and American songs, and sung with the same fine diction that Mr. Rogers used in the English songs of the opening group.

This entire recital was one of the season's real successes. There was a large audience and continued enthusiasm. And this success was a tribute to a musicianship in which Mr. Rogers was ably assisted by Mr. Luckstone, who proves his attitude in the matter by playing the accompaniments from memory.

Young Mr. Sousa

Last week Lieutenant Commander John Philip Sousa celebrated his seventieth birthday and, just to prove to New Yorkers that he is not going around with a crutch, he played in Brooklyn Borough last Sunday afternoon and in Manhattan Borough, at the like named opera house, on the same evening. Mr. Sousa, it may be stated for the information of his friends, appears still very vigorous and able. Indeed, any bandmaster who tackles the task of leading Strauss' Don Juan must have the spirit of youth still flaming within him and it was very evident that Mr. Sousa had that spirit. The other feature number was Sousa's new fantasy, Music of the Minute, also a great hit with the audience. Then

there were the perennial favorites, Washington Post, El Capitán, The Charlatan, The Bride Elect, and a brand new march, Marquette University, written out of compliment for the Doctor of Music degree recently conferred on the famous bandmaster and composer by that seat of learning.

Nora Fauchald sang very prettily and phony solos (xylophone and saxophone) were contributed by soloists of the band. There was a big and noisy audience, which insisted upon all the usual encores.

Edwin Hughes

The annual New York recital of Edwin Hughes, pianist and pedagogue, at Aeolian Hall, Sunday evening, was attended by a large audience which paid tribute to his sincere artistry and musicianship. A Beethoven sonata, op. 31, No. 3, which opened his program, was rendered with his accustomed authority, penetrative insight and artistic intelligence. As usual, his technique—one ample for all requirements—was subservient to the spirit of the composition and there was admirable clarity of outline. While Mr. Hughes never seeks for sensational effects, one can depend on him for straightforward playing, good taste and refinement of style. His genuine musical temperament is well tempered by a keen intellect. A Chopin group following (the Fantasy on. 49, a mazurka, an etude, a valse and scherzo, op. 39), revealed further an agreeable tone and polished nuance. An excellent and commendable idea was Mr. Hughes last group, which consisted of compositions, mostly new, by American composers. Henry Cowell's numbers—Anger Dance and Tides of Manaunau—introducing his unique "tone clusters," were listened to with curious interest. The latter number, played in the bass with the palm of the hand, elbow and forearm, was really more effective than a description of the manner of its execution would indicate, and had to be repeated. The composer, sitting in the first few rows, seemed well pleased with its performance. Rubin Goldmark's Twilight Fantasy; The Dancer in the Patio, Charles Repper; Poeme de la mer, Florence Parr Gere, and three American folk dances—Quill Dance (Southern), a brilliant arrangement by Eugene Putnam; Rain Dance (Zuni Indian), arranged by Homer Grinn, and Turkey in the Straw, arranged by David Guion—completed the list. The last number also won a repetition. The numbers by Charles Regger, F. Par Gere, and Eugen Putnam were marked "first time in New York." The Poeme de la mer, with the composer also present, achieved special favor. Mr. Hughes' numerous admirers recalled him for a number of encores.

State Symphony Orchestra

The State Symphony Orchestra, under the direction of Josef Stransky, gave an all-Bohemian program at the first subscription concert of the series being held at the Metropolitan Opera House. The one hundredth anniversary of the birth of Smetana was celebrated on this occasion by playing his three symphonic poems, from Bohemia's Fields and Groves, Vysehrad, and the more familiar Vltava. The lovely melodies were skillfully played, and their subtle rhythms were perfectly understood by Mr. Stransky. The second half of the program was given up to the New World Symphony (Dvorak). The spirited reading of this music was characteristic, as it has always been a favorite with Mr. Stransky while at the head of the Philharmonic.

League of Composers' Lecture Recital

The Young Idea in Music had its innings at the first of the season's lecture recitals to be given by the League of Composers. The program was devoted to composers under thirty—European and American—and there was plenty of variety in quality and in style. That the proceedings (at the Anderson Galleries—amid the Young Idea in Art) were witnessed by a good-sized and intelligent audience on a Sunday afternoon which offered much in the way of musical entertainment elsewhere is a good and healthy sign of musical development. (This would have been unthinkable five years ago.) That only one of the prominent daily paper critics was present in a critical capacity is a sample of the cynical disregard of creative effort that is a characteristic of the critical hierarchy in all periods and climes. We doff our hat the more reverently to Lawrence Gilman of the New York Tribune. Olin Downes, of the Times, was also present, but as a "performer," and painted a somewhat gloomy picture of the musical present, revealing the gray lining that is in every silver cloud.

Eric Fogg's two Faery Pieces, at the beginning, were missed, but the reviewer understands that, far from being Bolshevistic, they were true to the tradition of their place of birth—Manchester, England, the home of a liberalism that is all but dead. The contributions of our native Americans, some songs by Bernard Rogers, Richard Hammond and Alexander Steinert, also were of the most innocent pink, and although George Antheil's Jazz "Sonata" (the quotation marks are intentional) supplied violently red flash, his bark is a good deal worse than his bite. One suspects that George has yet to learn what a sonata is, and that when he does learn it, he will cease trying to write one—for obvious reasons. Aaron Copeland's Passacaglia, however, had real musical content and a workmanlike competence that command respect. It has a piquant touch of dissonance, which definitely establishes its relationship with the European modernism represented on this program by the compositions of Alois Haba, Ernst Krenek and Daniel Lazarus. The last-named is a Frenchman, who writes really vital music that breaks away from diluted French impressionism and the infantile inanities of the "Six" (always excepting Honegger). Haba, the Czech apostle of quarter-tones, in these two Grottesque Pieces shows himself quite capable of clothing his musical ideas attractively in the old system of semi-tones, while keeping successfully out of the way of "old-fashioned" tonality; and Ernst Krenek, probably the most talented of all the composers on the program, manages to sound as wild as Antheil at his worst, in spite of the fact that his piece, a Dance Study, has real musical thought, logical construction and even a mastery of the polyphonic style to its credit. All these piano pieces were played, with uncanny efficiency, by Leroy Shield, American pianist, and the songs were charmingly sung by Inez Barbour, who deserves a bouquet for attempting a real musician's task. Altogether a stimulating, if not always elevating, afternoon!

Jollif Has Third Engagement at Columbia

Norman Jollif, baritone, will fill his third engagement with the Columbia University Institute of Arts and Sciences on November 22.

THE SONGS OF RICHARD HAGEMAN

Animal Crackers	
High, Eb; Low, C	.40
At the Well	
High, Gb; Low Db	.50
Charity	
High, Ab; Low, Bb	.40
The Cunnin' Little Thing	
Medium, F; Low, D	.40
Do Not Go, My Love	
High, F#m.; Low, Dm.	.40
Grandma's Prayer	
Medium, G	.40
Happiness (A Joyful Song)	
High, B; Low, G	.40

May Night	
High, Db	.40
Nature's Holiday	
High, E; Medium, D; Low Bb	.75
"Ton Coeur est un Tombeau" (Thy Heart is Like a Tomb)	
High, Fm.; Low, Cm	.40
When We Were Parted	
High, Gb; Low, Eb	.50

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"Scores in Brilliant Piano Recital"

For an hour and a half held a large audience entranced by playing which had everything to commend and nothing to condemn. Frances Hall vibrant, magnetic and possessed of the indescribable something that transforms everything that comes under her touch. * * * Brilliant, scintillating, caressingly tender, majestically sombre and delightfully playful * * * reflected every mood with abandon and self-forgetfulness. Brahms glorified would sum up the whole situation.—(Eric Daily Times, Oct. 29th, 1924.)

"Personification of Talent and Youth"

"Conspicuous talent, sincerity and modesty occupied the center of the stage. Frances Hall delighted a large audience. Her playing has matured and deepened, her technic is secure * * * playing has taken on warmth. She understands the essentials of a caressing legato and knows how to saturate her tone with a constant stream of luscious color.—(Eric Dispatch-Herald, Oct. 29th, 1924.)

Aeolian Hall Recital, Monday Afternoon, November 24th

Direction of EVELYN HOPPER, Aeolian Hall, New York

WHERE THEY ARE TO BE

From November 20 to December 4

ALDA, FRANCES:
Harrisburg, Pa., Nov. 20.
Hartford, Conn., Nov. 23.

ALTHOUSE, PAUL:
Omaha, Neb., Dec. 4.

ARDEN, CECIL:
Eric, Pa., Nov. 20.
Ravenna, O., Nov. 22.
Cincinnati, O., Nov. 24.

BRAILOWSKY, ALEXANDER:
Boston, Mass., Nov. 24.

BRETON, RUTH:
Chicago, Ill., Nov. 26.

BRITT, HORACE:
Minneapolis, Minn., Nov. 30.

BUHLIG, RICHARD:
London, Eng., Nov. 24, Dec. 1.

CARRERAS, MARIA:
St. Louis, Mo., Nov. 21.
Cincinnati, O., Nov. 24.

CHEMET, RENEE:
Washington, D. C., Nov. 20.
Brooklyn, N. Y., Nov. 22.
Baltimore, Md., Nov. 24.

CROOKS, RICHARD:
Flemington, N. J., Nov. 21.
Chicago, Ill., Nov. 24.

D'ALVAREZ, MARGUERITE:
Rochester, N. Y., Nov. 20.

DAL MONTE, TOTI:
Detroit, Mich., Nov. 21.

DE GOGORZA, EMILIO:
Rochester, N. Y., Nov. 20.

DE HORVATH, CECILE:
Denver, Colo., Nov. 20.
Gunnison, Colo., Nov. 22.

DENISHAWN DANCERS:
Fargo, N. D., Nov. 20.
Valley City, N. D., Nov. 21.
Bismark, N. D., Nov. 22.
Billings, Mont., Nov. 24.
Great Falls, Mont., Nov. 25.
Helena, Mont., Nov. 26.
Butte, Mont., Nov. 27.
Missoula, Mont., Nov. 28.
Spokane, Wash., Nov. 29.
Yakima, Wash., Dec. 1.
Seattle, Wash., Dec. 2.
Vancouver, B. C., Dec. 3.
Tacoma, Wash., Dec. 4.

DE PACHMANN:
Knoxville, Tenn., Nov. 20.
Memphis, Tenn., Nov. 22.
Dayton, O., Nov. 24.
Akron, O., Nov. 25.
Hamilton, O., Nov. 28.
Detroit, Mich., Dec. 2.

DIAZ, RAFAEL:
Ft. Worth, Tex., Nov. 20.
Eagle Pass, Tex., Nov. 21.
Del Rio, Tex., Nov. 24.
Shreveport, La., Nov. 29.

DILLING, MILDRED:
Mobile, Ala., Nov. 20.
Jackson, Miss., Nov. 21.
New Orleans, La., Nov. 24.
San Antonio, Tex., Nov. 26.

DUPRE, MABEL:
Boston, Mass., Nov. 21.

DUX, CLAIRE:
Wheeling, W. Va., Nov. 20.
Birmingham, Ala., Nov. 24.
Philadelphia, Pa., Dec. 1.

ELMAN, MISCHA:
Schenectady, N. Y., Nov. 21.
Pueblo, Colo., Nov. 25.
Colorado Springs, Colo., Nov. 26.
Seattle, Wash., Dec. 3.
Portland, Ore., Dec. 4.

FLOZALEY QUARTET:
Normal, Ill., Nov. 20, 21.
Fargo, N. D., Nov. 25.
Minneapolis, Minn., Nov. 26.

GABRILOVITCH, OSSIP:
Princeton, N. J., Nov. 21.

GANGE, FRASER:
Pittsburgh, Pa., Nov. 21.

GARRISON, MABEL:
Lansing, Mich., Nov. 21.
York, Pa., Nov. 24.
Sharon, Pa., Dec. 3.

GERHARDT, ELENA:
St. Louis, Mo., Nov. 20.
Indianapolis, Ind., Nov. 24.
Boston, Mass., Nov. 26.
Washington, D. C., Dec. 1.

GIANNINI, DUSOLINA:
Poughkeepsie, N. Y., Nov. 20.
Danbury, Conn., Nov. 22.
Chicago, Ill., Nov. 26.
Buffalo, N. Y., Nov. 26.
Boston, Mass., Dec. 1.
Washington, D. C., Dec. 2.
Baltimore, Md., Dec. 3.

GLUCK, ALMA:
San Diego, Cal., Nov. 20.
Los Angeles, Cal., Nov. 25, 28.
El Paso, Tex., Dec. 1.

GRADOVA, GITTA:
Buffalo, N. Y., Nov. 24.
Philadelphia, Pa., Dec. 1.

GRAINGER, PERCY:
El Paso, Tex., Nov. 21.
Tulsa, Okla., Nov. 24.
Detroit, Mich., Nov. 27, 28.
Chicago, Ill., Nov. 30.

GUTMAN, ELIZABETH:
Baltimore, Md., Dec. 2.

HADLEY, HENRY:
Buffalo, N. Y., Dec. 1.

HAGAR, EMILY STOKES:
Philadelphia, Pa., Nov. 21, 24.
Jackson, Miss., Dec. 1.

HANSEN, CECILIA:
Lansing, Mich., Nov. 21.
York, Pa., Nov. 24.

HEIFETZ, JASCHA:
Edmonton, Alberta, Can., Nov. 20.
Minneapolis, Minn., Nov. 24.

HEMPFL, FRIEDA:
Manchester, Eng., Nov. 22.
Cardiff, Eng., Nov. 29.
London, Eng., Nov. 30.

HESS, MYRA:
London, Eng., Nov. 22.
Eastbourne, Eng., Nov. 24.
York, Eng., Nov. 26.
Woking, Eng., Nov. 27.
Southport, Eng., Nov. 28.
Colwyn Bay, Eng., Nov. 29.
Croydon, Eng., Dec. 1.

**HINSHAW'S DON PAS-
QUALE:**
Victoria, Tex., Nov. 24.
Lufkin, Tex., Nov. 25.
Jacksonville, Tex., Nov. 26.
Georgetown, Tex., Nov. 27.
Stuttgart, Ark., Nov. 28.

**HINSHAW'S MARRIAGE OF
FIGARO:**
Buffalo, N. Y., Nov. 21.
Jamestown, N. Y., Nov. 24.
Pittsburgh, Pa., Nov. 27.
Torrington, Conn., Dec. 1.
Albany, N. Y., Dec. 2.
Schenectady, N. Y., Dec. 3.

HOFFMANN, JOSEF:
Chicago, Ill., Nov. 30.

HOMER, LOUISE:
Decatur, Ill., Nov. 21.
Kansas City, Mo., Nov. 25.
Boonville, Mo., Nov. 26.
Kalamazoo, Mich., Nov. 28.
Fall River, Mass., Nov. 30.
Boston, Mass., Dec. 3.

HUTCHESON, ERNEST:
Cleveland, O., Nov. 18.
Wooster, O., Nov. 19.

JACOBSEN, SASCHA:
Mansfield, O., Nov. 20.
New Wilmington, Pa., Nov. 24.

JOHNSON, EDWARD:
Dallas, Tex., Dec. 3.

KARSAVINA, THAMAR:
Cincinnati, O., Nov. 20.

KINDLER, HANS:
Mansfield, O., Nov. 20.

KOCHANSKI, PAUL:
Philadelphia, Pa., Nov. 28, 29.

KORB, MAY:
Easton, Pa., Nov. 28.
Newark, N. J., Dec. 3.

KREMER, ISA:
St. Paul, Minn., Nov. 24.

LANDOWSKA, WANDA:
Toledo, O., Nov. 20.

LAPPAS, ULYSSES:
Columbus, O., Nov. 28.

LENNOX, ELIZABETH:
Roanoke, Va., Nov. 27.

LENT, SYLVIA:
Chicago, Ill., Nov. 28, 29.
Fond Du Lac, Wis., Dec. 1.
Neenah, Wis., Dec. 2.
Green Bay, Wis., Dec. 4.

LENER, TINA:
Rochester, N. Y., Nov. 26.

LESLIE, GRACE:
Framingham, Mass., Nov. 30.

LETZ QUARTET:
Oswego, N. Y., Nov. 25.
Grand Rapids, Mich., Nov. 28.
Winnipeg, Can., Dec. 1.
St. Paul, Minn., Dec. 2.

LEVITZKI, MISCHA:
Wilson, N. C., Dec. 3.

MCCORMACK, JOHN:
Des Moines, Ia., Nov. 21.
Bloomington, Ill., Nov. 24.
Lansing, Mich., Nov. 27.
Cleveland, O., Nov. 30.

MCQUHAE, ALLEN:
San Antonio, Tex., Nov. 25.
Pine Bluff, Ark., Nov. 27.

MEYERS, MARJORIE:
Chicago, Ill., Nov. 25.
Madison, Wis., Nov. 28.

MUNZ, MIECZYLAU:
San Francisco, Cal., Dec. 1.

MURPHY, AMBER:
Lewisham, Pa., Nov. 20.
Poughkeepsie, N. Y., Nov. 21.
Providence, R. I., Nov. 23.
Haverhill, Mass., Nov. 24.
Schenectady, N. Y., Nov. 26.
Gloversville, N. Y., Nov. 27.

N. Y. STRING QUARTET:
Richmond, Va., Nov. 25.
Staunton, Va., Nov. 27.

N. Y. TRIO:
Peekskill, N. Y., Nov. 24.
White Plains, N. Y., Nov. 25.

NOVAES, GUOMAR:
Cedar Falls, Ia., Nov. 20.

ORNSTEIN, LEO:
Lindsborg, Kans., Nov. 21.
Peoria, Ill., Nov. 26.
Mt. Vernon, Ia., Nov. 27.
Sioux City, Ia., Dec. 1.
Des Moines, Ia., Dec. 2.
Oshkosh, Wis., Dec. 4.

PARKS, ETHEL:
Greenfield, Mass., Nov. 24.

PATTON, FRED:
Buffalo, N. Y., Nov. 24.
Birmingham, Pa., Nov. 26.

PAVLOWA AND BALLE:
Lancaster, Pa., Nov. 21.

PETERSON, MAY:
Tallahassee, Fla., Dec. 3.

POWELL, JOHN:
Mansfield, O., Nov. 20.

RACHMANINOFF:
Cleveland, O., Nov. 25.

**RAYMOND, GEORGE PER-
KINS:**
Albany, N. Y., Nov. 20.

RODGERS, RUTH:
Bridgewater, Va., Nov. 25.
Staunton, Va., Nov. 27.

ROSEN, MAX:
Cincinnati, O., Nov. 21, 22.

ROSENTHAL, MORIZ:
Los Angeles, Cal., Nov. 21, 22.

RUBINSTEIN, ERNA:
The Hague, Holland, Nov. 20.
Amsterdam, Holland, Nov. 22.
Rotterdam, Holland, Nov. 23.
Madrid, Spain, Nov. 27.
Barcelona, Spain, Nov. 29.
Seville, Spain, Dec. 3.

RUSSIAN CHOIR:
Lynchburg, Va., Nov. 20.
Rock Hill, N. C., Nov. 21.
Pinchurat, N. C., Nov. 22.
Spartanburg, S. C., Nov. 24.
Augusta, Ga., Nov. 25.
Asheville, N. C., Nov. 26.
Chester, S. C., Nov. 27.
Columbia, S. C., Nov. 28.
Charlotte, N. C., Nov. 29.
Racine, Wis., Dec. 1.
Charlottesville, Va., Dec. 2.
Sweet Briar, Va., Dec. 3.

SALVI, ALBERTO:
York, Pa., Nov. 24.
Grand Rapids, Mich., Dec. 3.

SAMAROFF, OLGA:
Pittsburgh, Pa., Nov. 20.
Cleveland, O., Nov. 27, 29.
Shawnee, Okla., Dec. 2.

SCHIPA, TITO:
Syracuse, N. Y., Nov. 21.
Sheboygan, Wis., Nov. 24.
Kenosha, Wis., Nov. 26.
Muncie, Ind., Nov. 29.

SCHMITZ, E. ROBERT:
Chicago, Ill., Nov. 23.
Hattiesburg, Miss., Nov. 25.

**SCHUMANN-HEINK, ERNE-
STINE:**
Bay City, Mich., Nov. 21.
Jackson, Mich., Nov. 24.
Dayton, O., Nov. 26.
Cincinnati, O., Nov. 28.

SEIBERT, HENRY F.:
Steele, Pa., Nov. 24.
Lock Haven, Pa., Nov. 25.

SIMONDS, BRUCE:
New Haven, Conn., Nov. 25.

SPALDING, ALBERT:
Madison, Wis., Nov. 24.

STRATTON, CHARLES:
Boston, Mass., Nov. 21.

THOMAS, JOHN CHARLES:
Tulsa, Okla., Nov. 21.
Muskogee, Okla., Nov. 24.
Oklahoma City, Okla., Nov. 25.
Evansville, Ind., Nov. 28.
Indianapolis, Ind., Dec. 1.
Jackson, Mich., Dec. 2.
Battle Creek, Mich., Dec. 3.

TIFFANY, MARIE:
Kansas City, Mo., Nov. 20.

WELLS, JOHN BARNES:
Newark, N. J., Nov. 30.

**WHITEMAN, PAUL, AND
ORCHESTRA:**
Washington, D. C., Nov. 21.
York, Pa., Nov. 22.
Lebanon, Pa., Nov. 25.
Harrisburg, Pa., Nov. 26.
Philadelphia, Pa., Nov. 27.
Brooklyn, N. Y., Nov. 29.
Bridgeport, Conn., Nov. 30.
Hartford, Conn., Dec. 2.
Worcester, Mass., Dec. 3.
Boston, Mass., Dec. 4.

for the United States. Hitherto these admirable vocalises, which were prepared by Agide Jacchia, have been restricted to the use of the vocal department of the Boston Conservatory. Mr. Jacchia has received many letters from eminent vocal teachers expressing their appreciation of the fact that the vocalises are now available.

E. B. Marks' New Catalogue

The Edward B. Marks Music Company has just issued its new catalogue. This company not only publishes a great many American compositions, but also has a large foreign catalogue. This firm is the American agent for the Hansen edition. The catalogue is nicely edited and printed and will be sent upon request to all musicians who are interested.

Diaz's Success in Columbia

Rafael Diaz, tenor of the Metropolitan Opera, sang in Columbia, N. C., on October 28, with great success and had to respond to demands for a number of encores.

Gruppe Announces Dates

Two more appearances have been added to Paulo Gruppe's concerts this season. They are the Musical Society of Jamaica, on November 20, and a concert at Wheeling, W. Va., on February 19.

Eugene Frey in New York Recital

On Thursday evening, December 4, a song recital will be given at Town Hall by Eugene Frey, baritone, accompanied at the piano by A. Russ Patterson. His program will be an interesting one.

"One of the few."—N. Y. Times

Elinor Whittemore Plays for Sir Thomas

One of the first social functions given in honor of Sir Thomas Lipton, who reached New York a few weeks ago, was a luncheon tendered him at the Waldorf-Astoria Hotel. The soloist on this occasion was Elinor Whittemore, the young American violinist, assisted by Eugene Whittemore, pianist. It was not the first time that Miss Whittemore had played for Sir Thomas, and the popular peer expressed anew his appreciation of her art. Among the guests present were: Commissioner Richard E. Enright, Hon. P. Q. C. Smith, Col. Walter Scott, Commissioner John M. Shaw, Hon. Frank Hitchcock (former Postmaster General), and Howard Chandler Christy.

M. Jennette Loudon Student's Success

Margaret Weiland, a gifted artist-student of M. Jennette Loudon, the prominent Chicago pianist and teacher, won much success in a recital under the auspices of the Unitarian Alliance of Bloomington, Ill., October 9. Besides commenting highly on Miss Weiland's playing, the Daily Pantagraph of Bloomington had the following to say about her teacher: "Miss Weiland, who has been exceptionally well received in her Chicago concerts, has been trained by M. Jennette Loudon. That Miss Loudon is capable of translating her deep love and true appreciation of music into the hearts and fingers of others, is clearly exemplified in the vivid playing of this charming pupil."

Phradie Wells Under Friedberg Management

Phradie Wells, the young American soprano, is starting her second year at the Metropolitan and her first under the concert management of Annie Friedberg. Miss Wells will make her first concert appearance in Boston on February 15 with the Boston Athletic Association. She is already engaged for a number of festivals during the latter part of April and May, including two North Carolina dates.

Patton to Sing with Buffalo Orpheus

Fred Patton will appear as soloist with the Buffalo Orpheus Club on November 24, directly before his recital at the Birmingham School, Birmingham, Pa., on November 26.

Boston Conservatory Vocalises on Sale

The Boston Conservatory of Music's Thirty-six Vocalises, which have won well-merited praise, are now offered for general sale by Carl Fischer, Inc., exclusive sales agents

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—ERIC (PA.) DAILY TIMES.
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St. Paul Pioneer Press, Feb. 15, 1924

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SAMAROFF

CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Bldg., New York—Pennsylvania Bldg., Philadelphia

ACROSS THE COUNTRY

Ann Arbor, Mich., November 10.—Palmer Christian, official organist of the University of Michigan, is in much demand for concerts in various parts of the country. In addition to a recital in Hill Auditorium each week, out of town engagements this year will take him on trips as far South as Florida and West to the Pacific Coast. On November 2 he appeared as soloist with the Detroit Symphony Orchestra in Orchestra Hall.

Asheville, N. C., October 30.—William Breach, of Winston-Salem, N. C., president of the National Music Teachers' Association, made the principal address of the annual session of the Western District of the N. C. Music Teachers' Association, which has just closed here.

The Asheville Music Teachers' Association is sponsoring a campaign for the allowance of credits in high schools for applied music. A course in fundamentals of music is being stressed by George E. Hurt, director of music in the Asheville city schools.

The concert series for the winter at Fassifern School was opened by the appearance of Mary A. Coleman, violinist, in a program of Kreisler compositions. Accompaniments were played by Mrs. C. E. Fleury Coleman, the violinist's mother. The Saturday Music Club, of which Mrs. Frank E. Smith is president, has resumed activities for the season and will as usual sponsor a series of concerts.

Mary Brooks, pianist, recently gave a recital of excerpts

from Carmen under auspices of the Hendersonville Music Club.

Leo Goldstein, baritone, was soloist at a recent Battery Park Sunday evening concert.

Emilie Rose Knox, violinist, has won a series of ovations in farewell appearances before leaving for Europe to study for two years.

A lecture-recital on North Carolina folk songs, by Dr. Frank Brown, of Trinity College, under the auspices of the Saturday Music Club, complimentary to music lovers of Asheville, was the first of a series of distinguished lecturers on similar subjects.

Helen Pugh, Asheville concert pianist, has just concluded a series of appearances in South Carolina cities and colleges for which she has received glowing comments from the critics and the press.

Ella Tew Lindsay, of the Fassifern Music School, was recently heard in an excellent piano recital.

Sousa and his Band played to a sold-out house in their annual Asheville concert, at the close of which the conductor-composer was presented with a silver loving cup by Mayor John Cathey in behalf of the city.

Athens, Ala., November 10.—On November 4 a students' recital was given by the department of music at Athens College. The program was a varied one, those taking part including Theodocia Lindsay, Ellen Harriet Church, Maggie Mae Binion, Alice Karrh, Margaret Bostick, Signa Glasgow, Lucy Binford, Myra Courington, Willie Mae Johnston, Lorine Henderson, Ernestine Kinsolving, Mary Emma Nolen, Sarah Orman, Jewel Hertzler, Rebecca Gilbert, Elizabeth Wallace, Elsie Cantrelle, Etta Stone, Ben Peck and the Athens College Glee Club, Mrs. Nolen conductor.

Boston, Mass. (See letter on another page.)

Canton, Ohio, November 5.—On the night of November 3 Paul Whiteman and his orchestra appeared at the City Auditorium to more than 3,000, probably one of the most noteworthy musical events of Canton's history in recent months. Ralph D. Smith, concert promoter of Canton, was responsible for bringing the orchestra to this city and none of his entertainments have come closer to pleasing the masses than did the Whiteman engagement. Mr. Whiteman and his crowd of syncopators drew much harmony out of every number. They took a theme from Handel's Halleluia Chorus (The Messiah) and played it; then proceeded to introduce their version of it as a syncopated melody. Mr. Whiteman proved a gracious, as well as capable, conductor. During the program there were vocal numbers by Morton Downey, who also played the French horn wonderfully well; banjo solos by Michael Pingatore; comedy violin number by Wilbur Hall, and specialties with the saxophone, the bagpipes and a number of other instruments by Ross Gorman. The "jazzing" of Lieurance's By the Waters of Minnetonka was especially pleasing and so was the suite of serenades which included the syncopating of Spanish, Chinese, Cuban and Oriental themes, as arranged by the late Victor Herbert.

Chicago, Ill. (See letter on another page.)

Cincinnati, Ohio. (See letter on another page.)

Cleveland, Ohio. (See letter on another page.)

Detroit, Mich., November 7.—Two of the younger members of the Mu Phi Epsilon Sorority gave a fine concert before a group of well known Detroit musicians and members of the active (Delta) chapter, and the Alumnae Club located in this city. It was held at the Mabel Guess Studios. This was given to raise money for the endowment fund launched by the sorority at its last convention. Miss Smith and Miss Eilers, violin and piano respectively, gave a splendid interpretation of a well balanced and carefully chosen program.

Denver, Col. (See letter on another page.)

Duluth, Minn., November 4.—Mrs. George S. Richards, impresario and promoter of the all-star concert courses in Duluth and Hibbing, Minn., has just returned from a three months' tour of Europe where she visited all of the leading opera houses and attended the Bayreuth and Munich Festivals. She opened her concert series in Hibbing with Sousa's Band, matinee and evening, October, playing to capacity houses. Other attractions on her course there are Pavlowa and her company, Blossom Time, and Paul Althouse and Arthur Middleton in joint recital. Her Duluth course will soon be announced.

The Matinee Musicale opened its artist series with George Meader, to be followed by Hugo Kortschak and Francis Moore, Myra Hess, Lotta Van Buren, and the Norfleet Trio. The new president, Josephine Carey, has proven herself an able leader and unusual interest has been manifested in the club's twenty-fifth anniversary.

Glen Ridge, N. J., November 10.—The Glen Ridge Congregational Church offered an interesting program on the afternoon of November 2. Those who sang were Elsie McGall Persons, Mrs. William Hazen Peck, William Stamm and E. L. Roberts, assisted by the augmented choir. The Trio Classique, of New York City, also were heard. This delightful body of musicians includes Celie Schiller, pianist; Maurice Kaufman, violinist, and Willem Durieux, cellist.

Hartsville, S. C., November 5.—Distinctive among the recitals being given at Coker College this season was the song recital by Nelle Bryant Rieckes, dramatic soprano, head of the voice department. This was the artist's first appearance in Hartsville. She succeeded in establishing herself as an accomplished artist and made a satisfactory impression with the ease of her voice production and the versatility of her interpretations. Her voice was displayed to excellent advantage in the Massenet Air de Salome, while Reger's Maria Wiegand brought out a delightful pianissimo. The dramatic fervor of the Strauss Zueignung was a notable achievement.

Omaha, Neb., November 5.—The Omaha Symphony chesra, of which Engelbert Roentgen is guest conductor, plans for the present season a series of three concerts, a modest number, but one that can be undertaken with good prospects of success and arranged on the principle that "half a loaf is better than none." Mr. Roentgen, who is first cellist and assistant conductor of the Minneapolis Symphony Orchestra, spent a week here recently conducting rehearsals. Rehearsing went on before and has been going on since under the direction of Ernest Nordin, the resident conductor. A guarantee fund, sufficient to cover the expenses of the series several times, has been subscribed through the efforts of the women's division of the Chamber

of Commerce, the organization which is sponsoring the movement. H. K. Mansfield is the business manager. Dates and soloists for the series are November 20, Florence van Hoven; January 15, Renée Chemet; March 19, Frances Nash.

Frederick Dixon, originally from Blair, Neb., was presented in piano recital, October 22, by the music department of the Woman's Club. Mr. Dixon's program included a MacDowell sonata, a nocturne and a ballad by Chopin. Ravel's Jeux d'eau and other attractive numbers.

Mrs. Fred G. Eillis, supervisor of music at the Technical High School, has arranged a series of three concerts by local artists for the present season. The first of these was given the evening of October 28 and enlisted the services of Louise Jansen Wylie, soprano; Martin W. Bush, pianist, and Henry G. Cox, violinist. Grieg's sonata in F for piano and violin was beautifully played as an opening number, following which each artist was heard in a solo group with an ensemble number for the three as the close. Mrs. Cox played the accompaniments for her husband's solo numbers.

Helen Nightingale, soprano, assisted by Dorothy Morton Parks, pianist, was presented in an interesting program recently. Miss Nightingale is a pupil of Mabelle Crawford Welpton and proved she has taken full advantage of her teacher's instruction, singing numbers in French, Italian and English with good enunciation and excellent grasp of content. Besides supplying the accompaniments, Mrs. Parks contributed two groups of piano solos.

San Francisco, Cal. (See Music on the Pacific Slope.)

Syracuse, N. Y. (See letter on another page.)

Utica, N. Y., November 3.—The music department of the Catholic Women's Club, under the direction of a committee composed of Aileen Everson, chairman; Loretta Spath, Mrs. K. D. Farrell, Mrs. S. F. Lenhardt, Mrs. Peter McCann and Agnes Kennedy, is planning an active season. The club chorus will give its annual concert in March. Dr. F. P. Cavallo will again be the director and Marie Gross the accompanist.

Mildred Ueltschi, pupil of Frank Parker, head of the vocal department of the Utica Conservatory, has been engaged as contralto soloist of the Park Baptist Church. She is the third Parker pupil to sing at Park church, as Mrs. W. J. Wynne, soprano, and Thomas P. Owens, tenor, are also from his studio.

Helen Kelley, Utica soprano, recently scored a big success when she was guest artist at an afternoon recital at the Ursuline Convent, New York. On October 29 she sang the major part of a program at the New Century Auditorium, Utica.

On October 22, a program devoted to Slav music was presented by the B Sharp Club under the direction of Bessie Stewart Bannigan. Mrs. Bannigan played; Mrs. George E. Daniels and Mrs. Harry McCormick sang; there was a violin solo by Julius Stone, and the program closed with a performance of the largo and scherzo from Dvorak's New World symphony by a quartet of pianists from Johannes Magendanz's studio at the conservatory: Alice Newman, Mary Nightingale, Margaret Griffith and Clara Wenner.

Gertrude Curran, the concert manager, has announced her series of concerts for the season. Anna Case and Rafael Diaz appear in joint recital, December 29; Martinelli, February 5; the Boston Symphony, under Koussevitzky, March 10, and Paul Whiteman and his orchestra, April 15. Besides this Miss Curran is local manager for Pavlowa's appearance here on November 12.

Frank Parker, baritone and head of the vocal department of the Utica Conservatory, gave a private recital at the home of F. L. Coates of Oneida, N. Y., October 3. Mary Nightingale was the accompanist. Mr. Parker has been engaged to give a recital for the Morning Musicale of Watertown, November 25. That same night he will be soloist at the annual concert of the Liberty Bond Male Chorus of Amsterdam, N. Y., under the direction of James S. Riggs.

Mrs. Harry McCormick, soprano; Dr. F. P. Cavallo, baritone, and Margaret Griffith, pianist, gave a program for the Yahnundasis Golf Club, the night of October 18.

Johannes Magendanz, director and head of the piano department of the Utica Conservatory, presented some of his advanced pupils in recital at New Century Auditorium, October 24: Ida Samuels, Myrtle Philpott, Helen Mangano,

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Alice Doolittle, Margaret Griffith, Mary Nightingale, Alice Newman, Gladys Goldstone and Clara Wenner. Features of the program were the Overture to Der Freischütz, Weber, and the largo and scherzo from Dvorak's New World Symphony by Misses Newman, Nightingale, Wenner and Griffith. Mildred Ueltschi, a contralto, pupil of Frank Parker, assisted with a group of songs.

The Utica Orchestral Society began its second season with a concert at the Avon Theater, October 25. The orchestra, again under the excellent directorship of Edgar Alderwick, gave a fine account of itself and played the following program brilliantly: Joyeuse Marche, Chabrier; overture, Der Freischütz, Weber; the largo and finale from Dvorak's New World symphony, and Brahms' Hungarian dances Nos. 5 and 6.

For the Central New York State Teachers Association meeting here, October 23 and 24, the director of public school music, Bertha Deane Hughes, prepared an elaborate program, the following organizations taking part: Kernan School Orchestra, Ella Plumb, director; boys' glee club, Roosevelt School, Dorothy Connor, director; chorus of boys from the U. F. A., Charlotte Alderwick, director. Demonstrations of various school singing methods were under direction of Agnes Dwyer, May Gillespie and Margaret Dolin. There were talks and round table discussions by Mrs. Edgar Alderwick, Harriet A. Puffer and Prof. W. H. Hoerner of Colgate University.

Leslie Arnold, former Utica baritone and for the last four years under the fine teaching of Dudley Buck of New York, returned to give a song recital at the New Century Auditorium, October 22. In an attractive program Mr. Arnold disclosed a vibrant and beautiful bass baritone voice, fine stage presence and interpretative ability of a high order. He was accompanied by Charles Gilbert Spross, who also contributed a group of piano solos. P.

Norden on Curtis Institute Faculty

N. Lindsay Norden, the popular director of the Mendelssohn Club of Philadelphia and the Reading Choral Society of Reading, Pa., has been added to the staff of the Curtis Institute of Music. Mr. Norden, who is also organist and director of the Second Presbyterian Church, is widely known outside of Philadelphia musical circles also, having been founder and director for a number of years of the Aeolian Choir of Brooklyn, and having attracted considerable attention by his studies of Russian music, and adaptations from both sacred and secular music. He is a graduate of Columbia University, from which he received his degrees of Bachelor of Science, Bachelor of Music and Master of Arts. Mr. Norden will be associated with George A. Wedge, who has charge of the harmony and ear training classes at the Curtis Institute of Music. Others assisting Mr. Wedge include W. Beatrice Haines and Else West Rulon.

Goossen's "Causeries"

The L. D. Bogue Concert Management announces the engagement of Eugene Goossens, English composer and lecturer, for a series of "causeries," between November 20 and December 3, immediately after the close of his engagement with the Rochester Orchestra and before his return to London, which will include at its high peaks a lecture recital in Indianapolis and one in Denver. The subject of his discourse will be Contemporary Music and Musicians, which he will illustrate at the piano, and conclude with a group of his own compositions. He will be assisted in two movements of his sonata in Minneapolis by Gustave Tinlot, concertmaster of the Minneapolis Orchestra and formerly of the New York Symphony Orchestra.

Mary Bray Active

Mary Bray, contralto, made a short tour of the South during the past summer, appearing in Winchester, Staunton, Lynchburg and Charlottesville. In July she sang in Ocean City with a quartet, and in August gave a concert at the Brookfield Summer School in Connecticut. For the current season Miss Bray will be contralto soloist at the Messiah Lutheran Church in Philadelphia. Some of her recent concert appearances included: September 25, New Roxborough High School; October 19, Masonic Home; October 28, soloist in Lehmann's In a Persian Garden, given at the home of Harry Magee; October 31, annual luncheon and musicale at Hahnemann Hospital, and November 6, at the new Atlantic City High School.

Somerville Enjoys Inez Barbour

In commenting upon Inez Barbour's recent appearance at Somerville, Mass., with a string quartet from the Boston Symphony Orchestra, Henry Hadley conducting and Arthur Hadley, cellist soloist, the Somerville Journal said: "Inez Barbour possesses a charming lyric soprano voice with a dramatic quality, and this, together with her excellent diction, made her rendition of her aria and songs most enjoyable. She succeeded in obtaining just the proper atmosphere for each song, affording admirable contrast, and the grace and charm of her personality won the hearts of all."

Bonvin Golden Jubilee

Rev. Ludwig Bonvin, Jesuit priest of Canisius College, Buffalo, N. Y., is celebrating his golden jubilee in the priesthood, having entered the S. J. in Exaten, Holland, being ordained as a priest in England. He has directed Canisius choir and orchestra, besides teaching French. His musical compositions are well known, the orchestral works, in the Wagnerian style, having been successfully produced. Last year Würzburg University created him Doctor of Theology, and he received felicitations from Pope Pius X. A kindly, lovable personality is Father Bonvin.

Brennan Pupil's Playing Pleases

Norma Gradstein, artist-pupil of Agnes Brennan, New York pianist and teacher, again received many words of appreciation for the program she broadcasted from WJZ on October 31. She played the scherzo and funeral march from the Chopin sonata, op. 35, Liszt's second Hungarian rhapsody, and Chopin preludes, waltzes and etudes. She gave artistic and musically rendering of the numbers.

Another Gray-Lhevinne Return Date

Mme. Gray-Lhevinne recently filled another successful concert appearance in Meadville, Pa.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serialim.

IS HE TOO OLD?

"Four years ago I came to this country, and for the last two years I have been reading the Musical Courier with great pleasure and interest. Your magazine has been my best friend, and to my best friend I turn to consult for some information. I have a tenor voice; several teachers have told me that it is very good potentially and in quality, and have advised me to cultivate it. My age is twenty-one. I do not know if it will be possible for me to cultivate my voice at this age. Is it too late, or would you advise me to go ahead? Your answer to this will be greatly appreciated."

No, it is not too late to begin to cultivate your voice, if you will study seriously, meaning to make the most of the chance of becoming a good singer. There have been artists who have not made public appearances until thirty-five years of age, who have had fine successful careers. The late David Bispham was one who made a late career, not knowing he had a voice until he was in his twenties. It depends upon yourself, your studying with a good teacher, and really working hard yourself.

BIOGRAPHIES.

"I am working on a book about American composers and expect to have it published soon. I want the biography of as many up-to-date composers as I can get. Can you give me any information concerning the following: Victor Harris, Harold Morris, Leo Ornstein, Fay Foster, Herman Spitzer, Charles Sanford Skilton, or any other worthy American composer? It is rather a hard task to get in touch with some of the late composers. Any information along this line will be greatly appreciated. I read the MUSICAL COURIER and find much information."

The best plan, in writing such a book as you are doing, is to communicate directly with the composer, who will be glad to send you biographical data.

Jerome Swinford Active

Jerome Swinford, American baritone, now under a long term contract with Beckhard & Macfarlane, has been engaged as soloist with the Minneapolis Symphony Orchestra for an appearance on November 23. He filled his fifth re-engagement recently in Providence and has started on his first Western tour of the season, opening with an appearance at the Blackstone Musical Mornings in Chicago, November 11, where he appeared in joint recital with Claudia Muzio.

Mellish to Sing in Buffalo

Buffalo will hear Mary Mellish this season. She will sing there as soloist with the Buffalo Orpheus Club on February 8, at Elmwood Hall, contracts for an appearance with the club having just been signed by her managers, Haensel & Jones.

Segall Scores in London

Arno Segall, violinist, made his debut in London on October 24 and was hailed by the critics as a newcomer of rare style and interpretative ability, possessed of an unusual technic. He is an American of Roumanian parentage, and

comes from Savannah, Ga. He has studied with Professor Auer, but more lately with Willy Hess in Berlin. The London Morning Post wrote of his performance, saying he was "a new and decidedly welcome violinist," that he had "a technic of astonishing perfection," and that "the faultless character of his technic was displayed in the Glazounoff concerto." The London Daily Telegraph critic said that Mr. Segall's playing "took us back to the age of the great classic players culminating in Joachim."

Daniel Mayer will introduce this artist to the American public on the evening of January 14 at Carnegie Hall.

Rhys Morgan Delights Canton

Canton, Ohio, November 5.—Rhys Morgan, well known Welsh tenor, gave a splendid recital recently in the First Christian Church and those who had the pleasure of hearing him were delighted. Mr. Morgan has a voice of unusually fine quality, full, round and good tonal quality, flexible and well used. He was to have appeared in Canton a week ago but at the time was prevented from doing so because of a cold contracted in a nearby city. There was not a trace of the cold left when Mr. Morgan sang here and his voice was clear and vibrant.

His program was sufficiently varied to make it intensely interesting throughout and he held the attention of his audience without a break. The artist was accompanied by Stewart Wille, who played several piano solos. There were six groups of songs presented by Mr. Morgan, including old English as well as heavier numbers. R. McC.

Sylvia Lent Busy

Sylvia Lent, violinist, who opened her second concert season on Wednesday evening, November 5, as soloist with the State Symphony Orchestra at Carnegie Hall, New York, is booked for many appearances this month and next. Thursday, November 13, she appeared in New York at the Plaza Hotel in one of Andres de Segura's Morning Musicales. On November 28 and 29 she will appear in Chicago as soloist in a pair of concerts with the Chicago Symphony Orchestra. In December she will be heard in Wisconsin in the following cities: December 1, Fond du Lac; 2, Neenah; 4, Green Bay; 5, Marshfield; 7, Milwaukee; 8, Beaver Dam.

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Chicago, November 15.—One of the most interesting of the various concerts offered Chicago music-lovers on Sunday afternoon, November 9, was that given by Cecilia Hansen at the Studebaker Theater under the F. Wight Neumann direction. Interesting not only from the point of beautiful playing but also in that the program avoided the trodden paths and offered some compositions hardly known here, the concert was doubly enjoyable. A violinist of extraordinary ability and qualifications, Miss Hansen deservedly ranks among the first violinists of the day, and her playing at the Studebaker Theater last Sunday stamped her a virtuoso. Nachez' arrangement of the Vivaldi A minor concerto, with which the program began, was admirably set forth by Miss Hansen and her pianist-consort, Boris Zakharoff, as was also the Nicolaieff sonata in G minor. The latter, one of the novelties on the program, is a charming number and won instant success at the hands of the listeners. There followed a group by Debussy—La plus que lente, Menuet and Arabesque—set forth with telling effect by this exquisite artist. A group by Glazounoff, Cyril Scott, Kreisler, Lily Boulanger and Popper-Auer concluded the highly enjoyable program, in which Miss Hansen recorded another well deserved success. Enthusiasm ran high throughout the afternoon and encores were constantly in demand.

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here, and the entire Beethoven program which this pianist gave on Sunday afternoon at the Playhouse was no exception to the rule. An authority on Beethoven, Lamond knows just how this master's compositions should be played, and the skilled musician that he is sets forth renditions that are rare treats. He was enthusiastically greeted by a large and delighted gathering of his followers.

CHARLES MARSHALL IN RECITAL.

The Uptown Civic Concert Series, so well managed by Harrison & Harshbarger, brought out another immense audience to the Arcadia on Sunday afternoon, November 9. This series of concerts is to be counted among the very best musical undertakings of the present season and as such is patronized to the fullest by all musicians living on the North Side. The success of this new enterprise will give a new impetus to music in Chicago and especially toward popularizing recitals throughout the city. Already it is rumored that the same management will arrange next season a Civic Concert Series on the south side and on the west side. Large halls have been leased and an official announcement of Harrison & Harshbarger's new undertakings will soon appear in these columns. At the second concert of the series of six, at the Arcadia, Charles Marshall, tenor, and Phillip Manuel and Gavin Williamson, pianists, furnished the program.

Marshall, who had sung John in Le Prophete, with the Chicago Civic Opera, on Friday night and Radames in Aida on Saturday evening, was in excellent vocal condition and in numbers by Coleridge-Taylor, Stearns and Mana-Zucca, made a fine impression on his listeners. He sang Natchivo by Mana-Zucca with such pathos, such beauty of tone, such understanding of the song, as to electrify his hearers who asked for an encore. Three more had to be rendered after that group. The tenor's other contributions were not heard by this reviewer.

MANUEL-WILLIAMSON.

Phillip Manuel and Gavin Williamson, duo-pianists, are not in the same class as Maier and Pattison, duo-pianists par excellence. Manuel and Williamson are well known local artists. Phillip Manuel has made a name for himself, not only as a pianist, but as a tenor, and Gavin Williamson is one of Chicago's most popular young accompanists. As duo-pianists, they made on this occasion a good impression. Here and there they struck wrong notes and were not always together, but all in all, with further practise, they should make their duo playing enjoyable. They received a cordial and well deserved welcome.

KINSOLVING MUSICAL MORNINGS.

Claudia Muzio, soprano, and Jerome Swinford, baritone, appeared in joint recital at the Blackstone Hotel on Tues-

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day morning, November 11, and opened most auspiciously the Kinsolving Musical Mornings at the Blackstone Hotel. An operatic star, Miss Muzio, is equally as successful on the concert platform. Beautifully gowned, she was regal to the eye, and Mozart's Deh vieni, non tardar from Le Nozze di Figaro was sung with the beauty and dignity of tone always expected from this diva, whose singing is a delight to the ear. Pergolesi's Se tu m'ami was also superbly rendered and Donaudy's O del mio amato ben, which concluded her first group, was sung with great taste and understanding. Her French group included an old French song, Mon Jardin by Fourdrain; Jacques-Dalcroze' Le Coeur de Ma Mie, and Staub's L'Heure Delicieuse, in all of which Miss Muzio showed herself a mistress of the art of singing and a splendid interpreter of French song literature. Her French enunciation is exquisite and her delivery of those songs could well be taken as a model. Her last group comprised Lehmann's The Cuckoo, Winter Watts' The Little Shepherd's Song, Rudolph Ganz' A Memory, and the aria, Pace, mio, Dio, from Verdi's La Forza del Destino. The large and representative audience on hand was warm in appreciation and demanded several encores, which were sung with the same artistry and finished style as the numbers inscribed on the program.

Jerome Swinford is an admirable interpreter of songs by Beethoven, Tschaiowsky, Wolf, Schumann, as well as of modern songs. Here is a young man who has a bright future in store if his debut here is taken as a standard of his work. His diction is impeccable and he knows how to color his voice so as to reflect the meaning contained in the composition; thus throughout the morning his contributions were most interesting. Mr. Swinford is a happy addition to the list of recitalists scheduled for hearing this season in our midst. He should come back often as he has a message to deliver and he made a lasting impression among concert-goers of this city.

SCHUMANN-HEINK AT ORCHESTRA HALL.

Mme. Schumann-Heink was heard in a song recital at Orchestra Hall on Tuesday evening, November 11. The great contralto was in glorious mood and voice and won her customary success at the hands of a delighted and large audience. She is justly regarded as one of the most popular and most satisfying concert artists of the day. She was well seconded at the piano by Katherine Hoffman, an artistic accompanist.

CHICAGO'S WELCOME TO ROUND-THE-WORLD FLIERS IN SONG.

Kathryn Browne, Chicago Opera mezzo-soprano, sang Chicago's welcome to the World Fliers on Monday noon at a huge luncheon given in their honor by the Chicago Chamber of Commerce and the Advertising Men's Post of the American Legion.

In the further honor to General James A. Drain, the National Commander of the American Legion, who was in attendance, Miss Browne was chosen because she is believed to be the only American woman on the Opera stage who sang to the soldiers in France during the late war. Lieut. Smith and his associates were quite enthusiastic over their interesting welcome to Chicago.

GORDON STRING QUARTET OPENS SERIES.

On November 12, there gathered in Orchestra Hall foyer devoted lovers of chamber music, a program of which was offered there by the Gordon String Quartet. For this, the first concert in its series of three, the quartet had arranged a novel and most interesting program. Opening with a modern quartet in A minor by Zolta Kodaly, following which came Frank Bridge's Cherry Ripe, and closing with the Haydn D major quartet, the program, exceptionally well played, greatly pleased the dilettante. The quartet, so well headed by Jacques Gordon, concertmaster of the Chicago Symphony Orchestra, is an excellent ensemble body and sets forth admirable playing, which reflects the sincerity and aim of these four musicians. This concert added another success to the lengthy list of the Gordon String Quartet has already to its credit in its brief existence. The second concert in the series is scheduled for January 14.

THE DENISHAWN DANCERS.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers delighted a goodly audience at Orchestra Hall on November 12. The program, given under the auspices of the Mothers' Guild for the benefit of St. Joseph's Hospital, comprised a group of musical visualizations, divertissements and several dance sketches. Ruth St. Denis and Ted Shawn are artists to their finger-tips and their group of dancers is well nigh perfect. Everything they do has exquisite finish and charm and in a program of this kind they afford much enjoyment. They were heartily applauded after each number.

HAYDN OWENS BUSY.

Haydn Owens, pianist, accompanist, conductor, vocal coach, adds to all those activities that of choir director in one of the biggest churches in Chicago. He also is the pianist in the Owens Trio, which played successfully on

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November 12, at Ada, Ohio. The other members of the trio are Margaret Owens, soprano, and Myrtle Owens, violinist. The program was given under the auspices of the Ohio Northern University, where Haydn W. Owens, father of Margaret and Haydn Owens, was the director of music for nine years and is considered the father of all musical activities in that part of Ohio. The concert was well attended and was a sort of home-coming event for the trio. The Owens were much entertained while there. It may be mentioned, also, that this was their first appearance in Ada in concert since leaving the place as children in 1914.

MILAN LUSK IN RECITAL.

Milan Lusk, one of Chicago's popular violinists, gave his first Chicago recital since he returned from his European concert tour, on November 14. Mr. Lusk, a proficient violinist, has often been heard in this community, where his recitals are considered among the musical events of the season. The reason for his popularity was again ascertained through his beautiful playing at the recital under review. His program was interesting and played with that richness of tone, that impeccable technique, that excellent bowing for which Mr. Lusk has long been admired. The young violinist was much feted, and rightly so, by a well pleased audience. Jean MacShane, pianist, who appeared on the same program, is a professional student from the class of Mme. Theodora Sturkow-Ryder, Chicago pianist and composer. Miss MacShane played among other selections, Little Suite in G Minor, by Mme. Sturkow-Ryder, which, dedicated to Miss MacShane, had on this occasion its first public performance. The number, beautifully played by the young pianist, won recognition at the hands of listeners and well deserved a place on the program. It may be mentioned that Frederick Schauwecker played the accompaniments for Milan Lusk in an artistic manner. Mr. Lusk, who it is said, introduced recently in Europe the Melody in A Minor by Vice-President-Elect Charles G. Dawes, played this selection on this program in a manner that reflected well on the composition as well as its interpreter.

BAROZZI PLAYS.

Socrate Barozzi gave a violin recital at Orchestra Hall on November 14. His first number, the Grieg sonata in G minor, the only selection heard by this reviewer, was superbly played by the Roumanian violinist, who was well seconded by Bernard Wagenaar at the piano. Mr. Barozzi draws from his violin an excellent tone, his interpretation is scholarly, and he, as well as Mr. Wagenaar, conveyed the full meaning contained in the Sonata besides displaying a fine technique and a style which reflected somewhat the gypsy style more than any other school. Much admired was the dexterity of his left hand and the surety of his bowing. The audience was not slow in recognizing all these merits.

SIXTH ORCHESTRA PROGRAM.

Reversing somewhat the general order of things, this week's symphony program began with a symphony—Chausson's. It contained besides Strauss' ever welcome the humorous rondo, Till Eulenspiegel's Merry Pranks, and Glazounoff's Triumphant March. A spirit of gaiety prevailed and the orchestra's inspiring performance sent the listeners home in happy mood. The soloist of the week was the orchestra's first cellist, Alfred Wallenstein, who displayed his virtuosity in the Schumann A minor concerto for violoncello and the Tchaikowsky Variations on a Roco Theme, in which he was superbly supported by his fellow-men.

MUSICAL NEWS ITEMS.

The weekly rehearsals of the Columbia School Symphony Orchestra have been changed from Friday night to Thursday night at 7:30. They rehearse in the school each week in preparation for a series of concerts to be given in Orchestra Hall with soloists.

The Mark Oster Opera Club, which has been organized by the pupils of Mr. Oster, starts with an enrollment of thirty-three of his students. The officers are Rev. Krakowski, president; Mrs. Lucy Louison, vice-president; F. H. Field, treasurer; Miss Kepner, secretary. The club is to meet every other Wednesday evening during the year.

The first of a series of four recitals planned by the Muenzer Trio was given on November 6 at Kimball Hall before a large and enthusiastic audience, which listened to an interesting program of chamber music, some of which was heard for the first time in America. The impression left was that this artistic trio had won new laurels.

A correction is due Giovanni Gennaro in reporting his students' recital. Rose Dilani, piano pupil, who played the concerto with Vladimir Palivka at the second piano, is also a pupil of Mr. Gennaro.

"The Rudolph Valentino of Opera," the youthful Don Jose Mojica, spent part of his summer vacation in Cincinnati. He was requested to sing some of the famous old Spanish love songs, considered by many the most beautiful songs of love in musical literature. The Cincinnati critics were enthusiastic, the Enquirer proclaiming that "he sang them as no other tenor could."

The Musicians' Club of Women presented the following members in a concert at the Fine Arts Recital Hall, Monday afternoon, November 3: Anna Murmeister, Marion and Stella Roberts, Leta Murdock Ehmen, Ebba Sundstrom, Elizabeth Olk-Roelke, Marion Alice McAfee, Margaret Farr and Permelia N. Goodwillie.

GUNN SCHOOL ITEMS

Esther Linder, Florence Scholl and Emily Volker, all of the faculty, together with Beulah Blye Mowers, artist-pupil of Glenn Dillard Gunn, presented a radio program for WGN station, Chicago Tribune, at the Drake Hotel, Sunday afternoon, October 26. The program included an interesting group of two-piano numbers by Miss Linder and Miss Scholl, and the Cesar Franck sonata for piano and violin, played by Miss Mowers and Miss Volker.

The Burlington (Iowa) branch of the Gunn School of Music, Martin Bruhl, director, announces an enrollment of one thousand pupils. On the faculty are Martin Bruhl, Isabelle Madison, Hazel Weinrich and the faculties of St. Paul's St. John's, St. Patrick's and St. Mary's Schools. The instruction is carried out under the personal supervision of Mr. Gunn, who will hold examinations in all departments at regular intervals throughout the year. The credits earned in the Burlington branch, as in the various Chicago branches, will have the same value in every way as those earned at the parent school.

AMERICAN CONSERVATORY NOTES.

The American Conservatory has established a new branch in the South Shore district, which will include the following

teachers: Helen Hamal, piano; Madeline Seifer, piano; Marion Hall, violin, and Catherine Branyan, expression. The studios are located at 7058 Merrill Avenue.

One of the features of the Conservatory curriculum is the musical history class meeting on Saturday afternoons at one o'clock. The class now numbers over one hundred and twenty-five members.

H. C. Taylor, baritone, vocal student of the American Conservatory, won first prize in open competition for baritones residing in Wisconsin. The winner will be the leading baritone of the Badger Opera Association.

Advanced piano students of Allen Spencer and voice students of Karleton Hackett presented the program at Kimball Hall Saturday afternoon, November 8. The students did themselves, as well as their prominent mentors, proud by the excellence of their work.

BUSH CONSERVATORY NOTES.

The forthcoming concert of the Bush Conservatory Symphony Orchestra at Orchestra Hall on December 2 will be broadcasted by radio station WMAQ. A program of exceptional interest is being prepared for the occasion. One of the concerts last season was broadcasted with great success.

The following numbers have been selected as the basis of the big prize competition of Bush Conservatory, which will be staged at Orchestra Hall next April: piano contest, concerto by Gabriel Piere; violin contest, concerto by d'Ambrosio; voice contest, (coloratura soprano), Bell Song from Lakme, by Delibes, (lyric soprano) Jewel Song from Gounod's Faust, (dramatic soprano) O Thou Mighty Ocean from Weber's Oberon, (contralto) Stride la Vampa from Il Trovatore, (dramatic tenor) Celeste Aida from Aida, (lyric tenor) Walter's Prize Song from Meistersinger, (baritone) Vision Fugitive from Massenet's Herodiade, (bass) Si la rigueur from Meyerbeer's Hugenots. The prizes to be awarded are an A. B. Chase grand piano, valued at \$1,650, presented by the A. B. Chase Piano Company; Henry F. Miller grand piano, valued at \$1,250, presented by Moist Piano Company, and an old Italian violin, presented by Lyon & Healy. Only graduate students and pupils of the Master School are eligible for these prizes. The winners of the prizes will also appear as soloists with the Bush Conservatory Symphony Orchestra in Orchestra Hall.

Besides the senior prizes to be awarded at Orchestra Hall in the public competition, additional groups of prizes will be given to Bush Conservatory students. The undergraduate prizes for undergraduates or non-classified students of piano, voice and violin include two free year scholarships, one each for the voice and the piano students and for the violin winner; a fine new violin of the highest type, given by Ferron and Kroepflin. The scholarships are given by the Bush Conservatory and cover a year's tuition with an artist-teacher of the faculty. The junior students of piano and violin will compete for a gold and silver medal. These must be under seventeen years of age.

There will be a program of original compositions by the Master Class in composition the early part of December. Songs, piano numbers, a piano quartet, etc., will comprise the program.

Esther Bienfang, a piano pupil, presented a program at Whitman Conservatory of Music, Walla Walla, Wash.

A feature of the Normal Course at Bush Conservatory is the monthly demonstration class given by Eva J. Shapiro, of the faculty. The second year Normal Class is finding interest in a complete analysis of several compositions of the Romantic school.

Roberta Van Gilder is a pupil of Mrs. Atkins at Bush Conservatory, not of Charles W. Clark, as recently stated.

Josephine Carter, pupil of Oranée Truitt Day, of the Department of Dramatic Arts of Bush Conservatory, gave the Saturday afternoon program on November 8 at Lyon & Healy Hall.

A new practise school—St. Thomas of Canterbury—has been added to the Public School Music Department at Bush Conservatory. Miss Votaw is a new pledge of the Omega Chapter of Sigma Alpha Iota, the national musical sorority at Bush Conservatory.

LOUISE ST. JOHN WESTERVELT STUDIO ACTIVITIES.

Louise St. John Westervelt, distinguished teacher of singing and member of the Columbia School of Music, is one of those teachers who are doing a great deal for their students. Winifred Erickson, one of Miss Westervelt's talented students, was soloist at the Mu Phi Epsilon Musicales on September 23. She was also soloist at the Wicker Park Church home-coming on October 17. She scored a big success as soloist at the Benefit Musicales at the Eleanor Club No. 1, on October 21, and was a soloist at the Columbia School recital on October 25. Katherine White, another talented pupil from the studio of Miss Westervelt, was the soloist at a concert given for the benefit of the Children's Aide at Mt. Sinai on October 28, and she, too, appeared in recital at the Columbia School of Music. Fannie Unger, a young and deserving student from the same studio, gave some Indian songs in costume before the Deerfield Woman's Club on October 27. Irene Barstow, who is making a name for herself as one of the most talented young sopranos, has just been engaged as solo-soprano at the Church of Christ in Wheaton, Ill., and Virginia Banford has been engaged as soprano-soloist at the Church of the Covenant in Chicago. Successful teachers have successful pupils, and in that category Louise St. John Westervelt must be classed in the first rank, as her students occupy big positions in the musical field.

JEANNETTE COX.

Wedding in the Saenger Studio

On Sunday evening, November 2, George Walker, bass, and Viola Ellis, contralto, were married in the beautiful music room of the Saenger home, the Rev. Edward Emmett, pastor of the Manhattan Congregational Church, officiating, and Mr. Saenger giving the bride away. Preluding the ceremony, Marie Louise Wagner sang Elgar's Dream in a very effective manner, with Helen Chase at the piano, followed by the Lohengrin Wedding March played by William J. Falk. It is needless to say that the bride looked handsome and blooming and the groom happy, as a man should who has just won a charming woman to be his life's companion. There were present only members of the studio who were acquainted with the bride and groom, and a few personal friends. It was a happy occasion, which all seemed to enjoy thoroughly.

Miss Ellis, as she will continue to be called professionally, is tall and handsome, and possesses a big, warm, dramatic voice and a magnetic personality. She was at one time a fascinating Alan-a-Dale and has since sung a remarkable Amneris, for which she received great praise. Her repertory consists especially of roles like this and Ortud, Erda, Fricka, etc. She has also done considerable concert work.

Mr. Walker has a splendid, deep voice of true bass quality and range. He sang here in oratorio and concert before going abroad, where he spent several years. He made his operatic debut at the Deutsches Opernhaus in Berlin as the Cardinal in La Juive, and sang there for some time, also giving many guest performances all over Germany, as many as 168 in a year and singing many recitals and oratorios. He sang, too, at Emperor's Memorial Church in Berlin, built in memory of Emperor William I. In spite of all this, Mr. Walker is an American, being a native of Madison, Wis., and coming of good American stock. He has also sung with the California Opera Company, William G. Stewart, manager and director; has also given many recitals of German Lieder, and done considerable oratorio work on the Coast. He is a sterling artist and has a large repertory of operas, oratorios and songs.

Wittgenstein Recital, December 11

At his New York recital in Aeolian Hall on December 11, Victor Wittgenstein, pianist, will play a program comprising the Toccata and Fugue, Bach-Tausig; Melodie, Gluck-Sgambati; Allegro in B flat, Mozart; MacDowell's Sonata Tragica; three numbers by Chopin; Rubin Goldmark's On the Land of Sunshine, as well as Silence and Abode; two preludes by Marion Bauer; The Zouaves Drill, Mana-Zucca; Eugene Goossens' The Rocking Horse, The Hurdy-Gurdy Man, The Old Musical Box, and The Marionette Show, and, as the closing number, Liszt's Rhapsodie Hongroise No. 8.

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IN THE LIMELIGHT.

Alice Campbell MacFarlane (right), chief donor of the Master School of Musical Arts, founded in San Francisco; her daughter Alice, seated; Lazar S. Samoiloff, of New York, director of the school, and Marion Brower, who inspired Mrs. MacFarlane to undertake this project, where poor but talented music students may study free of charge with the celebrated masters. The school is a memorial to Mrs. MacFarlane's parents.



ANTON BILOTTI.

The first piano recital of Anton Bilotti's European tour will take place at Aeolian Hall, London, England, on Thursday evening, November 27.



BENIAMINO GIGLI'S ITALIAN VILLA.

Beniamino Gigli has recently built himself a beautiful villa near Recanati, the little Italian city where he was born, situated about halfway down the Italian peninsula on the line from Rome to Ancona, on the Adriatic. The villa stands, bold and isolated, on one of the foothills of the Apennines, with a magnificent view of the Adriatic, only a few kilometers in front of it, and an equally fine one of the mountains themselves, only a few kilometers in its rear. The popular tenor is so busy that he has too little opportunity to enjoy it now. He was able to spare only forty days for vacation last summer between the time of scoring his phenomenal success at Berlin and being obliged to return to this country for the season at San Francisco. In the recent revival of *La Gioconda* at the Metropolitan he achieved one of the great triumphs of a career that has been full of them. The date for his only New York recital has already been selected, though the time is still four months away—March 30, at Carnegie Hall. The program will include no less than five arias.

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made by one of the
greatest English car-
toonists, Denis Santry.



TITO SCHIPA

pauses long enough in his triumphal concert tour for an hour's visit to the home of his friend, Tom Mix, of movie fame. The cowboy sombrero is a gift from Mr. Mix and the picture shows Mrs. Mix bidding au revoir to the noted tenor.



DICIE HOWELL,
soprano, who has been abroad since early August and who is to be heard in three Paris concerts before her return to this country in January.



DOWN ON THE FARM.
Stella de Mette, of the San Carlo Opera Company, taking a rest with her dogs on her Pennsylvania farm before starting her opera season.



BEATRICE MARTIN,
soprano, who will make her first appearance in Boston on December 1 in a song recital. Her program will be varied, and among her American numbers she will sing Rhea Silberta's *Beloved* as an encore.



CHRISTINE WILLCOX,
of Norfolk, Va., who studied with William S. Brady for five years and who at his solicitation went to Italy, appearing as *Mimi* with success at the Teatro Sociale, Stradella. She was prepared for the role by Signor Arturo Vita, and will sing *Micela* in *Carmen* in the near future.



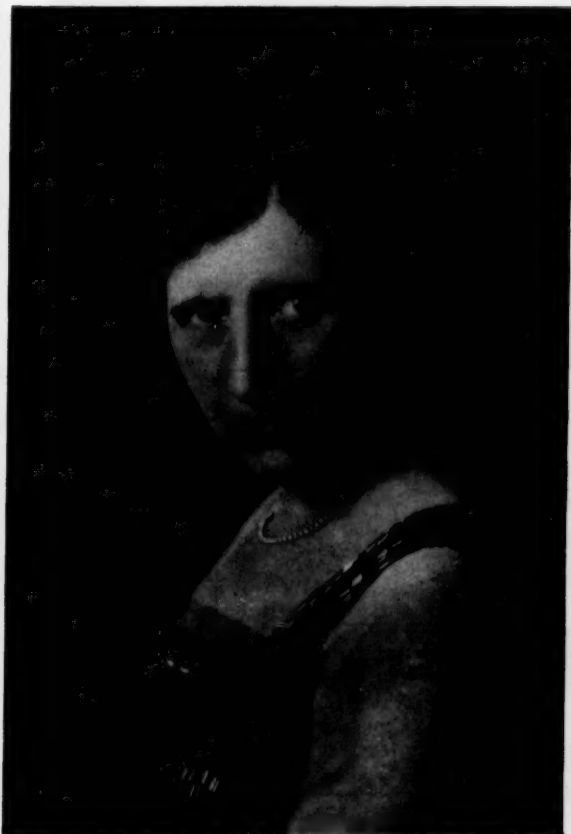
THE CAHIER PARTY ON THE WAY BACK TO AMERICA.

Left to right: the secretary, Charles Cahier, Mrs. Quinby and the maid. The contralto is already busy with her classes at the Curtis Institute of Music, where she is at the head of the vocal department. She will fill numerous concert engagements here the coming winter.



CLARA NOVELLO-DAVIES AT HOME.

A snapshot of the well known vocal teacher and her husband taken on her recent trip to London for a little vacation with her family. Mme. Davies is now in her New York studios and has a large class. Weekly rehearsals of the Novello-Davies Artist Choir are already under way.



AGNES REIFSNYDER,

contralto, who is enjoying a successful season in her private teaching as well as coaching three choruses, a small chorus of women's voices for special occasions, a mixed chorus of fifty voices, and the Wilmington (Del.) Treble Clef Chorus, an organization consisting principally of solo voices, of which Miss Reifsnnyder has been appointed director. Last season the contralto, whose studios are in Philadelphia, appeared in recital and on a joint program with Marguerite Sibley, soprano. She received high praise from the press, the various critics commenting on her rich contralto voice, feeling, keen intelligence, solidly grounded musicianship, good taste and artistic purpose, excellent volume and range, artistic finish and sympathetic regard for the content of the compositions that give real pleasure to the intelligent listener.



ELEANOR PAINTER,

who scored a tremendous success in the title role of *Madame Butterfly* when she appeared at the Berlin Opera on November 6. At the conclusion of the opera the audience stood and acclaimed Miss Painter in no uncertain terms, and such was her success that she was immediately re-engaged for further appearances. Prior to sailing for Europe, it will be remembered that the soprano won well deserved plaudits for her appearances in *The Chiffon Girl*.

REVIEWS AND NEW MUSIC

(Continued from page 16)

ody, which has been effectively harmonized. The soprano voice takes up a short solo and the other voices respond pianissimo. After a few measures, the chorus again carries the melody. The soprano has really a most effective solo which takes up the better part of the anthem, the other voices responding mezzo voce and later ending in a hallelujah chorus. This number is highly recommended to all musicians in search of new material.

CHRISTMAS BELLS, by Cecil Forsyth. Again the composer has contributed both words and music. The number begins with a short solo by the bass, followed by the alto and tenor, who sing for a few measures, and then the tenor carries the solo. The story is rather a pretty one, which the title indicates, and this idea of bells is brought out in the voices and accompaniment. With a well trained chorus this anthem for mixed voices should prove most effective.

UNTO US A CHILD IS BORN, by William Arms Fisher. In this anthem we find something a little out of the ordinary. It is called a "Biblical" anthem for the minister and the choir. In this the composer has united the chorus or choir with the pulpit. The text, Biblical, contains many well known phrases, particularly popular in Christmas music. There is a prelude for the organ, and the minister reads from Isaiah with short passages on the organ, and the chorus takes up the Scripture and carries it forward, ending in a short alto solo and additional verses by the minister. There is a bass solo, soprano solo, tenor solo, quartet arrangements, full chorus arrangement. While the idea is not absolutely original, it perhaps has been enlarged by Mr. Fisher to a very practical use, and it must be admitted, in a splendid manner. Perhaps the outstanding features are the fine choral work and the organ background for the recitatives. Another new number which is recommended to the trained quartet or mixed chorus!

(Lorenz Publishing Co., Dayton)

THE VOLUNTEER CHOIR. As most readers know, this is a monthly magazine devoted to the interest of untrained choirs, every issue containing six or more numbers of a very easy grade for church services. The copy at hand is the November number, 1924, which is given over entirely to Christmas selections. In looking over the various new numbers it must be admitted that there are some very interesting selections, well worth serious consideration. Ira B. Wilson, well known composer, has contributed several numbers, also E. S. Lorenz. The numbers are all easy and adaptable to the average church choir.

THE CHOIR LEADER. Another monthly magazine published by this same company whose object it is to furnish anthems, something new for every Sunday in the year. This is also the November issue, and has been given over entirely to Christmas music. This Christmas issue contains anthems by Henry Wildermere, Ira B. Wilson, E. L. Ashford, Harry Rowe Shelley and Alfred Wooler, and five better known composers of church music could not be assembled in one collection. All musicians who are looking for special programs during the holidays are urged to consider this issue.

THE CHOIR HERALD, a third monthly magazine published by the Lorenz Publishing Company, also containing music for the Christmas programs in the November issue. There is quite a bit of easy music in this one and the church choir will find no difficulty in mastering any one of these numbers. Ira B. Wilson again contributes several selections.

(Arthur P. Schmidt, Boston)

THE SHEPHERDS, by T. Tertius Noble. This anthem opens with several measures on the organ and leads to a soprano which is quite tuneful. It is a little longer than the average solo of this nature and therefore gives this voice a good opportunity. This solo ends and the quartet or chorus of mixed voices takes up the melody. Thus they finish the anthem in a well harmonized measure. It is a selection which can be used on almost any occasion during the Christmas holidays.

WHAT SUDDEN BLAZE OF SONG, by Edwin H. Lemare. An anthem for mixed chorus or quartet with organ accompaniment. It opens with a full chorus, forte, and it leads up to a contralto solo, again the chorus in full voice, and ends in fortissimi with good effect. It is rather a rousing number which cannot fail to please an audience. It is suggested that the trained choir attempt it, for it is exacting. The words are by John Keble.

THREE CHRISTMAS CAROLS, by Harold Vincent Milligan. Here is another composer who knows how to write for the church choir or congregation. These three carols—Annunciation, Message of the Shepherds, and Hail to Christ—are very tuneful, easy numbers, and should find much favor with all musical directors.

OLD FAVORITE ANTHEMS

The following is a list of anthems published during the last few years, and which, owing to their many good points, have become great favorites on the Christmas holiday program. At the request of many musical directors, a list of these numbers is appended:

(Lorenz Publishing Co., Dayton, O.)

AND THERE WERE SHEPHERDS, by E. L. Ashford.

GLORY BE TO GOD, by Chas. M. Davis, arranged and partly compiled by E. S. Lorenz.

AND THERE WERE SHEPHERDS, by Ira B. Wilson.

I BRING YOU TIDINGS, by M. L. McPhail.

STANDARD CHRISTMAS CAROLS, for mixed voices, by various composers.

WONDERFUL STORY, by G. D. Wilson, arranged by Ira B. Wilson.

THERE'S A SONG IN THE AIR, by Ira B. Wilson.

BREAK FORTH INTO JOY, by L. O. Emerson.

O NIGHT OF HOLY MEMORY, by Ira B. Wilson.

CALM ON THE NIGHT, by J. A. Parks.

ARISE, SHINE, by Finley Lyon.

(Arthur P. Schmidt Co., Boston)

CAROL, SWEETLY CAROL, by Purcell J. Mansfield.

HAIL YE TYME OF HOLIE-DAYES, by Gena Branscombe.

O LITTLE TOWN OF BETHLEHEM, by J. L. Galbraith.

THE FIRST NOWELL, by Purcell J. Mansfield.

(Oliver Ditson Co., Boston)

THE NEW BORN KING, by L'Espeir, arranged by Hartley Moore.

GOOD TIDINGS OF GREAT JOY, by John H. Densmore.

CANTATAS

(Oliver Ditson Co., Boston)

The Incarnation

By George B. Nevin

The principal features which attract in the new work of this well known composer are the effective numbers for quartet and chorus. It seems that the choral work in its simplicity and yet grandeur of style and thought has succeeded better than have the individual solos. The time for performance is about thirty minutes. With a little bit of concentration on the part of a trained chorus and a scholarly musical director this cantata would add considerably to Christmas programs.

(J. Fischer & Bro., New York)

The Manger Babe

By William Lester

This is a cantata or pageant, according to the demands of the local chorus, with the solo voices, ad libitum. The text is written by Margaret Lester, also a well known Chicago musician. There are six important numbers in all, beginning with chorus for tenors and basses, followed by mixed voices with the solos ad libitum. The first is entitled the Prophecy, followed by the Annunciation, which is for mixed voices only. The third selection is entitled The Shepherd, for quartet, with the solos ad libitum. Then comes a men's chorus followed by mixed voices entitled The Wise Men. The fifth number, The Manger, is given over to the women's voices and ends in a full chorus with the Message of the Angels. Billy Lester is well known through his compositions and his thorough knowledge of choral work. This presents no difficulties musically and should find favor.

(C. C. Birchard & Co., Boston)

I Will Praise Thee O Lord

By Frederick S. Converse

This is not exactly in the cantata form but a chorus for mixed voices with soprano solo, accompanied by the organ, piano, two trumpets and three trombones. The text is from the Ninth Psalm. A full orchestral accompaniment can be used if the Church or chorus is so fortunate as to have such an organization. The number is very effective and in passing over it in detail it appears to be of a superior type musically and is another new composition submitted to the musical directors as among the best of new works of its kind.

(The Heidelberg Press, Philadelphia)

The Birth of The Messiah

By R. R. Forman

A two-part cantata, including a prelude and seven numbers. The words have been selected and arranged by Gertrude Knox Willis. The time of rendering is perhaps about twenty-five minutes, as all the numbers are short and the choral work tripping along at a rapid tempo. It belongs to the easy anthem type and presents few difficulties.

M. J.

William Gustafson Engagements

Recent contracts closed for William Gustafson, basso of the Metropolitan Opera Company, include the Tuesday Musical of Pittsburgh, Pa.; the Philharmonic Society of Newport, R. I.; the Chaminade Club of Providence, R. I.; the Wednesday Club of Bridgeport, Conn.; the Handel and Haydn Society, of Boston, Mass.; the Hartford Oratorio Society, Brooklyn Institute of Arts and Sciences and Columbia University.

Julievna in Costume Recitals

On November 25 Inga Julievna will inaugurate her costume recitals at the Philomusian Club in Philadelphia. She will present an interesting program with Mary Miller Mount assisting as accompanist and in a group of solos.

Dates for Ruth Breton

Ruth Breton is to give a recital in Chicago on November 26, marking her second appearance in this city. On December 8, Miss Breton is to appear in St. Paul, on December 15 at the Morning Musicales in Philadelphia.

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MME. SCHOEN-RENÉ, TOO, SAYS THAT THE BEST VOICES TODAY GROW IN AMERICA

Celebrated Opera Singer and Teacher Believes Standards in Germany Have Been Lowered—Interest in Opera in This Country Rapidly Growing, She Believes

The musical careers of Mme. Anna Schoen-Dené, international opera singer and teacher of America and Germany, and Alessandro Bonci, famous tenore leggiero of Italian opera, have been about as far apart as the poles. But it chanced that I interviewed both of them only a few days apart, and that they had come to the same conclusion, viz.: That the best voices today grow in these United States of America. And when experts such as these agree, it must be so.

When I saw Mme. Schoen-René she had only been back a short time from her annual visit to Europe (London, Baden-Baden and Berlin), where she teaches about six months of the year, so the conversation, after she had paid her tribute to American voices, naturally turned to things in Germany.

"Is it true," I asked, "that the standard has been lowered?"

"Yes," she answered, "that is true. It is, however, not the fault of the artists or because of any lack of desire to maintain a high level, but to the economic situation. And there are several angles to that.

"One is that the theaters, in order to make income and expenses meet, even approximately, cannot afford to assemble a personnel of expensive singers. They can hire favorite artists as guests for a few performances only. The result is, that any artist of name in Germany travels regularly all over the country, appearing for two or three performances in one of the important houses and then going on to the next, while the regular companies are made up of inexpensive artists of only mediocre talents, or less. Unfortunately, the guest system precludes the possibility of that perfect ensemble work which used to be characteristic of the better German theaters when the companies sang together regularly for year after year with little change in personnel.

"Another point is, that the younger artists are not trained as they used to be. This, too, is the result of the economic

built up German operatic singing as a whole to the standard that it maintained before the war and which it does not approach now for the reasons I have stated.

"The managers of the opera houses are compelled by circumstances to engage for the rank and file of their companies inexpensive and consequently, as a rule, inexperienced and incompetent singers. Even at that, the budget does not balance without the aid of a substantial subsidy from city or state. This has led to the practice, now very prevalent, of allowing foreign singers, and especially Americans, to make debuts or sing performances for a price which, I find, varies from \$250 to \$750 or more, according to the size and importance of the house.

"Of course there is an oversupply of young singers in Germany, too, but anyone with talent that is at all promising is practically sure of getting an engagement, even though the pay is distressingly small. On the other hand, our young American operatic aspirants, no matter how good they may be—and we have the best vocal material in the world—or how marked their talents, have, as a rule, nothing to look forward to for the simple reason that there is no market in which to sell their wares. The Metropolitan, Chicago and San Carlo opera companies between them can only find room for an insignificant percentage of our young artists. Still, I am sure general interest in opera is growing steadily here and that this condition will be remedied in another decade or two. I am only sorry for the young persons who are ready now and can find nothing to do."

Mme. Schoen-René herself cannot complain of that. She has enough to do, and her pleasant studio is filled with the sound of voices every day for as many hours as she will allow herself to teach. And evenings, for a change, she can drop down occasionally to the Metropolitan to listen to such examples of what her teaching has wrought as are furnished by, for instance, Florence Easton or George Meader or Kathelene Howard.

Wilson Lamb Pupils Active

Wilson Lamb, vocal teacher of Orange, N. J., announced that a number of pupils who have studied with him and who have already given a number of recitals are winning praise from the public and are continuing to give concerts with unusual success. Two of these pupils are Alice B. Russell, who has been filling dates in North Carolina, and has appeared there last on October 31; and M. Louetta Chatman, who gave a song recital on November 6 in Staten Island, in New Rochelle again on November 18, and will sing in Norfolk, Va., on November 25. His choral pupils will appear in concert today, November 20, at the Mt. Olive Baptist Church, East Orange, N. J., and at the Hill-side High School auditorium, Montclair, N. J., on January 29.

Spencer's European Success Continuous

Eleanor Spencer, the American pianist, is meeting with great success in her European concerts. She will remain there the entire season, filling engagements with many of the leading orchestras, in addition to numerous recitals.

On November 23 she will play an orchestral date at Arnhem, Holland; December 3, for the second time with the orchestra at Antwerp, Belgium; in the middle of December she will play with the Tscheko Orchestra of

Prague; early in January she gives a recital in Berlin, and shortly after this she goes to Budapest, Hungary, for a reengagement with the orchestra under Leo Bleck, followed by another orchestral engagement in Vienna under the conductor Nilius. Between these dates she will give recitals at other points. In the first days of February she will be heard in recitals at Amsterdam and The Hague.

Miss Spencer plans to return to her native land in the fall of 1925, for a tour of about four months, after which she will likely return to Europe again to continue the unusual and brilliant success that she has made there during the last four seasons.

Schneider's Sargasso in Demand

A symphonic poem which the orchestras are beginning to include in their repertory is Edward F. Schneider's Sargasso. As Mr. Schneider is a San Francisco composer, the work had its premiere in that city, under Alfred Hertz, and it was played five times altogether by that conductor, each performance bringing added success. The Portland Orchestra also did the piece with equally good results. It probably will be heard this winter in St. Louis, under Rudolph Ganz, and negotiations are pending for an early eastern premiere on the Atlantic coast. Sargasso has received most flattering notices from the critics wherever it has been heard.

John Powell Wanted Again

In a letter received by Loudon Charlton from Frank E. Marsh, director of the School of Music of Alabama College, Montevallo, Ala., he says: "John Powell's recital one of the greatest we have ever had on our concert courses. Every number was received with a great deal of enthusiasm by the audience. We hope to have him with us on some other course."



MME. SCHOEN-RENÉ.

conditions of the country. For one thing, young people have not got the money to spend on their musical education, and in the second place, in tune with the spirit of the times, they have not the patience to spend the years in study that the older generation of singers used to.

"Another angle of this has to do with the scholarships that were formerly maintained in all the various German court theaters, large and small. The reigning prince or duke, or whatever he was, always paid for the practical education—actual training on the stage—of promising young singers, who, as soon as they left the conservatory, were taken into the theater and given small parts, the while they were learning the leading roles. This it was that

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ELECTION CAMPAIGN CASTS A SHADOW ON LONDON'S MUSIC

Coates Opens London Symphony Season—The Galli-Curci Controversy—The New German Influx—Musical Radicalism and Political

London, October 23.—If I say that the musical season in London, so promisingly begun, is at present in a partial eclipse by reason of the general election—foisted upon the country with a suddenness that took people's breath away—my words will strike upon sympathetic ears. America knows just now what an election means to business of any kind, and to a "luxury business" in particular. And there is no doubt that music is a luxury business in England, even more than in America.

And so the prosperous spectacle of filled halls is being somewhat marred, while crowds run to political meetings and Queens Hall is being successively inflated with various varieties of "hot air." Of course, the quality of the performances offered may have something to do with the slump; and managers are certainly not to be blamed for holding back their prime attractions for a more auspicious time.

The opening concert of the London Symphony Orchestra's subscription series seemed to suffer from the aforementioned conditions, though the more competent natives thought otherwise. I heard people mention that it was a "good house," but to an American a good house is not one that shows several nearly vacant rows of seats. Are the high prices to blame or the program? The cheapest reserved seat at these concerts cost five shilling and nine pence, a par equivalent of \$1.38, and the most expensive are three dollars. What these concerts need, obviously, is an "angel" who will guarantee a deficit, so that tickets can be sold at reasonable middle-class rates.

COATES CONDUCTS

As for the program, I would not exactly call it a "drawing" one, either. Even a preliminary dose of Elgar's Cockaigne could not deaden the nerves to the blatant banalities of Tchaikowsky's Francesca da Rimini (which I understand has had four hearings of one kind or another in London within ten days!), nor the nauseating sleight-of-hand "magic" of Pich-Mangiagalli's Sortilège. This symphonic poem for orchestra and piano was evidently put forward as the novelty of the evening for the benefit of Solito de Solis, who, having played no less than six different concertos in London during the past few concert months, seems ambitious to be Rome's chief musical missionary to the British isles. He bids fair, indeed, to become the most popular young pianist here and an idol of the fair sex. It must be said, moreover, that he played the piano part of the Poem brilliantly and evidently was most happy in his collaboration with Albert Coates.

Mr. Coates' best contribution to the event was a really fine and big interpretation of the D minor symphony of César Franck—an interpretation relying chiefly on dynamic effects and not looking for philosophic subtleties which this innocent, tuneful work does not contain. The London Symphony, incomparably finer than the Queen's Hall Orchestra, stood forth in all the glory of its tonal qualities, though the perfection of its ensemble would undoubtedly be greater if the aforesaid hypothetical "angel" were to supply a few extra rehearsals.

THE GALLI-CURCI CONTROVERSY

Galli-Curci, of course, at her second concert, filled the Albert Hall as before. It was sold out long before the political crisis. Her big piece this time was the Dinorah Shadow Song, and the great audience again acclaimed her without reserve.

In the press and among the highbrows she is the subject of considerable controversy, as was to be expected, and comparisons with Melba and Tetrassini—even Patti—are more or less wisely indulged in and combated in the lobbies of London concert halls, while Liverpool and Bristol and Birmingham calmly pay their guineas by the thousand to hear the new "diva," and Madame as calmly refuses offers of 1,000 pounds a concert in other provincial towns. Money talks.

Critics of course rebel at the all-too-popular selections on her programs, and an editorial writer on an evening paper asked whether her inclusion of Bishop's Gentle Little Lark was by way of being a "gentle little lark."

JOSEF HOFMANN

Josef Hofmann, who began last year to recapture a public that had all but forgotten him, offered a conventional program to a large Wigmore Hall audience last Saturday. Somebody remarked that he sat at a respectful distance from the piano in the Beethoven sonata, moved a little closer for Schumann's Kreisleriana, and got real close to the keys for his Chopin group. As a matter of fact that seemed to correspond rather well with Mr. Hofmann's spiritual attitude toward these composers. He is a Chopin player par excellence, though he leans to the brilliant rather than the songful side of him and to my mind plays nearly everything too fast. But his aloofness to Beethoven was painfully apparent in that elevatedly beautiful slow movement of opus 111. Hofmann has long been recognized as a king of the keyboard and he feels, perhaps, that a king can do no wrong. What riled me up, nevertheless, was his "heroic" playing of Schumann's delicate little lyric, Warum, and his tinkering with Schubert's favorite Moment Musical, which would seem quite good enough as Schubert wrote it.

Alfred Cortot's is the very antidote to this rather assertive style of playing, and hearing him do Debussy's Children's Corner next day, with that inimitable delicacy of touch which is his characteristic, was a distinct relief. It even reconciled one to the Pleyel piano, which it seems responds properly only to a Frenchman's touch. On the other hand, this delicacy was not always satisfying in a Beethoven piano and violin sonata, played with Jacques Thibaud, and there was a tendency to unduly sentimentalize the slow movement. It is curious how Frenchmen, who complain of the Germans' sentimentalizing their music, will in turn sentimentalize German music. Is this due to a preconceived notion that all German music is sentimental?

ENTENTE CORDIALE

The event of that Sunday afternoon, by the way, was the playing of Elgar's violin sonata which, according to the program notes is "now almost generally acknowledged as one of the great masterpieces in that form"—a statement

which, in the year 1924, requires even more courage to make than I can summon to deny it. It aroused the patriotic applause of the very large audience, which Messrs. Thibaud and Cortot with approved French courtesy deflected to the composer, who, resplendent in a light gray walking suit, was made to climb the podium twice to acknowledge the applause led by the two artists. Entente cordiale.

THE GERMAN INFLUX

Whether it is due to a relaxation of Home Office restrictions, or to the revival of German prosperity, there is a marked tendency toward the resumption of that influx of German artists which was a feature of English musical life before the war. Perhaps the German opera season at Covent Garden last spring, which was so eminently successful, has heartened the hesitant. They will always get a courteous if not enthusiastic reception here; but the warning of English critics should not be forgotten by these good people, that while England wants first-rate art, native or otherwise, it will not again place Continental mediocrity above the native kind.

It is a complete misunderstanding of British temper, for instance, to announce a fair-to-middling singer like Grete Stückgold, of Munich, as "a second Claire Dux." This may have been a good advertisement for Claire Dux, but it did not fill Fraulein Stückgold's hall. Her face and figure, indeed, reminded one very much of Dux, but there the resemblance stopped. She sang Schubert's Lullaby with so consistent a portamento that any properly educated modern infant would consider it an early lesson in Haba's scales. But she has a beautiful voice and did other things, such as Wolf's Ellenried, with better taste.

Frieda Kwast-Hodapp, the most German of all lady pianists, was rather more justified in presenting herself to an English audience. In two exacting programs she exhibited sterling musicianly and pianistic qualities, a remarkably surety and even authority in the interpretation of the classics. Her mental avoirdupois may be judged from the fact that she gave the Appassionata as an encore! It was remarkable to see how quickly the audience responded to her rather austere appeal.

NEW CHAMBER MUSIC

The excuse for coming of the Roth Quartet, a Berlin organization, was an invitation from the London center of the I. S. C. M., to present some modern works, and the quality of their playing fully justified it. Philip Jarnach's string quartet, heard in Salzburg this summer, was the chief novelty, and, despite the somewhat abstruse and lengthy introductory movement, poco sostenuto, it deepened the impression that it is a very beautiful and genuinely profound and sincere utterance of a noble mind. Its modernism is not aggressive, but the color of its harmonies—steering safely between French whole-tone atonality and German diatonicism—strikes me as absolutely personal. It goes back to Beethoven in its method of expression rather than to Bach and Mozart, as is the prevailing tendency of the young generation.

Stravinsky's Concertino for string quartet is either too empty or too elusive to make an impression at first hearing—I don't know which. At any rate, it is clever, as everything of Stravinsky's, even to the inanities. I took the opportunity, offered next day, of hearing the first English performance of the wind octet—another Salzburg "creation"—at Seaford House, the London residence of Lord Howard de Walden, who is probably England's leading musical patron at present. I must confess that it hardly deepened the very favorable impression I had of it at Salzburg, though its astonishing cleverness was more apparent than ever. Young Anthony Bernard had mastered the difficult score so that it came off without mishap—an achievement in itself—but one missed the plasticity and finely worked-out nuance of the first performance, due no doubt to unlimited time for preparation. I understand now why some modern composers, like Schoenberg, refuse to sanction performances of their works without the guarantee of about twenty rehearsals. The best possible performance of a new work is none too good.

MUSICAL RADICALISM AND POLITICAL

I sometimes wonder how far political radicalism coincides in educated minds with radicalism—or at least open-mindedness—in art. There certainly could not be a more conservative audience than Lord Howard de Walden's dinner guests. The room was resplendent with the order of the Bath and similarly brilliant decorations. Mr. MacDonald's only vote in that assembly will be cast, I am sure, by C. Bernard Shaw, who sat, as bare-breasted as we, in a comparatively obscure corner of the room, while his literary confrere, G. K. Chesterton, stood well removed in quite another niche. Well, some of the company, as far as I could judge, thought Stravinsky's piece a hoax, others took it for a jolly lark—and they simply laughed. Still others thought it an excellent noise to cover up a conversation and acted accordingly. Mr. Shaw, however, told the hostess he liked it, and politeness is not one of the qualities that will be carved on Mr. Shaw's tomb. Make your own theory.

At this excellent house concert, by the way, I also heard a suite from Falla's ballet, El Amor Brujo (after hearing Arthur Rubinstein play a few fragments in a piano arrangement), a very clever and seductive bit of "native exoticism"—if one may use a paradox. I also had a belated opportunity of hearing Lady Howard, the hostess, sing a Mozart aria and some French songs. (Her participation in the Hereford Festival was, it is said, given up because of professional opposition!) She has an uncommonly beautiful voice, and allowing for a little nervousness, has gone a long way toward its complete command.

LIEDER SINGERS SPEAKING UP

Just after my recent remark about the poor programs of song recitalists I am confronted with the program of Sumner Austin, who actually announces the whole Dichterliebe cycle as the principal number. I couldn't hear it, as luck would have it, but I understand he did very well, and kept the audience completely under the spell of Schumann's romanticism. There was no applause between the numbers. Augustus Milner, an American baritone resident

in London, also presented an interesting and unhackneyed program, including a group by Schubert, another by Busoni, a Loewe ballade and a Rimsky-Korsakoff Chanson Vagabonde. The ballade, long as it is and old-fashioned, was actually encored! Mr. Milner has a rich and mutable voice, and he makes a sincere attempt at interpretation. The intensity of his expression, if sometimes a bit forced, certainly "gets" his audience.

If only the same thing could be said of Eric Marshall, the English baritone, who has one of the most gorgeous voices I have heard in some time! He "gets" his audience by sheer sound; and is not over-fastidious in what he chooses to sing. But he is still young and has the makings of a splendid recitalist.

THE ORIANA SINGERS

One of the most enjoyable of recent concerts was given recently—at the unfortunate hour of five-thirty—by the Oriana Singers, a madrigal choir of twenty voices led by Charles Kennedy Scott. Some old motets and madrigals of Josquin des Prés, Jannquin, Morley, etc., a Palestrina Kyrie and a very beautiful motet by Vaughan Williams, all sung a cappella, without the slightest difficulty and with rare tone quality throughout, proved the superior training and musicianship of these singers. A demonstration of English music at its best! CÉSAR SAERCHINGER.

Annie Louise David's Activities

Annie Louise David, as usual when she is on the Coast, has been busy filling engagements when not teaching. On October 9 she played for the Pacific Musical Society at the Fairmont Hotel, San Francisco, the Call commenting as follows:

"Miss David, also breaking the custom at these concerts, had to give an encore for her groups, which included Zabel's Barcarolle, Bach's Bourée, Debussy's Clair de Lune, Tournier's Au Matin. It was all fine work. I like the Bourée of Bach best, for Miss David made inspiring what one hearer described as meaning to her ordinarily more than the five finger exercises on the piano. With Ellen Marshall at the piano, Miss David gave a fine reading of Du Bois' fantasia. Schubert's Ave Maria and Savoyards' Shepherd Boy, arranged for cello and harp, were the final numbers with which the artists especially distinguished themselves."

Of her appearance in the same city on October 14 with the Loring Club, the Examiner said:

"Annie Louise David was the guest artist at the first of the season's series of concerts by the Loring Club at Scottish Rite Auditorium last evening and gave some fine examples of the ravishing music a virtuoso can produce with the harp. Miss David played two groups of solos, unaccompanied, besides joining William Dehe, cellist, in the accompaniment to the chorus, I Hear a Harp (Brahms), and playing two numbers with strings, piano and chorus—Edwin Schultz's Forest Harps and Mascagni's Introduction and Hymn to the Sun from the opera Iris. The latter was the last number on the program and the most impressive."

On October 12 she played at the First Congregational Church, San Francisco, Uda Waldrop, organist and musical director, and on November 2 gave a recital at Carmel-by-the-Sea. Other dates include: November 12, in Alice Seckels Matinee Musicales, Oakland; November 20, San Antonio, and November 25, Houston, Tex. Miss David's teaching time is completely filled.

All-Shure Program in Washington

An interesting feature of the musical life of Washington, D. C., occurred on October 29, when an entire program, made up of the compositions of a local composer, R. Deane Shure, was given at the Mt. Vernon M. E. Church South, to an audience that filled the house to overflowing.

B. M. Davison, of the White-Smith Music Publishing Co., Boston, New York and Chicago, was visiting guest for the performance and gave an interesting résumé of The American Composer from the Standpoint of Musician and Publisher. He presented some interesting and illuminating facts concerning Charles Wakefield Cadman and other American authors whose works his house has produced. Lyric Washington, the first set of piano sketches depicting scenes in and about the National Capital, was introduced for the first time for piano and organ. It was effectively done and wonderfully received. Several numbers were heard for the first time in public. Among them the new set of bird sketches (MS.) based on authentic bird calls from Schuyler Matthews, an authority on the musical notation of bird songs.

The program opened with an organ selection, Larkswow, by Mrs. Frank A. Frost, followed by an anthem, My Master's Praise, by the Mount Vernon Chorus. Then came a solo, Dream Clouds, by Everett S. Hardell. The next number was entitled Lyric Washington, for the piano and organ, with Mrs. Frost and the composer, R. Deane Shure, at the piano, with J. W. Rodkey, reader. There were two numbers, Nature's Creed, sung by Mrs. J. Frank Rice, and Meadow Madrigals, a piano suite, which were heard for the first time on any program. The Twenty-third Psalm, arranged as an anthem and sung by the Mount Vernon Chorus, was also a manuscript number. Mr. Shure is one of our best known composers and from all reports, the concert was a splendid success for him.

Hadley's Philharmonic Dates

Henry Hadley, associate conductor of the New York Philharmonic Orchestra, will conduct for the first time this

Stieff Pianos



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season at Carnegie Hall on November 29. On November 30 he will conduct at the Brooklyn Academy of Music.

Josephine Lucchese's Triumphant Career

Some critics call Josephine Lucchese (proper pronunciation of her name is "Loo-kay-sel") "The American Nightingale." Name-calling is usually the result of some exceptional accomplishment in the presence of which ordinary words and sentences fail. The extraordinary accomplish-

and the rapidity of her rise may be estimated from the fact that in four years she has achieved a national reputation.

In addition to her opera successes, Josephine Lucchese has scored also on the concert platform. In about five months last season, it is said, she made no less than eighty-three concert appearances from coast to coast, and her managers calculate that for the 1924-25 season she will make approximately 150 concert and opera appearances in this, her fifth transcontinental concert tour.

Josephine Lucchese has studied singing with Mme. Virginia Colombati of New York and dramatic action with Mme. Pilar-Morin. Perhaps no greater tribute has ever been paid to an artist than that voiced by the musical critic of the San Francisco Call and Post, who epitomizes the art of Josephine Lucchese in these few simple but expressive words: "A Nightingale, an Orchid, a Woman."

Edna Thomas at Melba's

Edna Thomas, the American singer, noted for her programs of Negro songs and Creole selections, is on a tour around the world, which, of course, includes Australia. Recently, while singing in Melbourne, Miss Thomas and her accompanist, Mary Hyams, were invited by Dame Nellie Melba to visit at her country estate, Coombe Cottage, at Coldstream. Miss Thomas had met Dame Melba in London both last season and this. Reports state that it was a delightful party. There was a beautiful luncheon served and the table was adorned with souvenirs from admirers of every description, candelabra, plates, cups, etc., of gold. During the afternoon Miss Thomas entertained all of the guests with an impromptu program of her spirituals and songs. Dame Melba was enthusiastic in her praise.

Everywhere Miss Thomas sings she has unusual success. The type of her program is new and her audiences are loud in their praise. She will return to America in January.

Sixth Christmas Messiah for Van der Veer

Nevada Van der Veer will sing The Messiah at Reading, Pa., December 18. The popular contralto appears to be breaking the record for this work, for this is the sixth engagement for her in the oratorio during the Christmas season.

She will be soloist at the concert of the Somerville, N. J., Male Chorus on January 8, as booked by her managers, Haensel & Jones.

Stefi Geyer at St. Olaf

Stefi Geyer, Swiss violinist, who arrived in this country recently after a successful tour of Holland, made her first orchestral appearance with the Minneapolis Symphony Orchestra in Minneapolis on November 7. She gave her first American recital at St. Olaf College on November 10.

Hans Merx's Recitals in Cologne

A card from Cologne, from Hans Merx, to the MUSICAL COURIER reads: "Greetings from Germany. Gave a series of song recitals here. Expect to return in a few weeks."

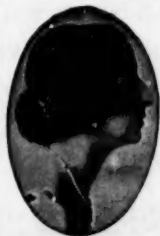


Photo © Smith

JOSEPHINE LUCCHESE.

ment of this girlish coloratura soprano from Texas is that she has, in her four years of operatic and concert singing, gone to the top of her profession. Some attribute this magic rise to her voice; others attribute it to her unique personality, and still others, to her beauty.

Josephine Lucchese was born in San Antonio, of Italian parents. She attended the public schools of that city and started her music work there, taking lessons first on the mandolin and then on the piano, her favorite instrument. Her first vocal study was done at the age of seventeen, under Mme. Colombati D'Acugna, then in San Antonio;



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Author of "The Way to Sing."—Published by C. C. Birchard, Boston, Mass.

Amelita Galli-Curci Says:

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AMELITA GALLI-CURCI.

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Symphony Orchestra Offers Cherkassky as Soloist—S. R. O.
Sign for Philadelphia Orchestra—Elsa Alsen and
Sophie Braslau Concerts Enjoyed—Karsavina
Makes First Appearance—Other Activities

Baltimore, Md., November 3.—There was a time in Baltimore when the real music lover felt it his duty to attend every musical event. If he tries to perform that self-imposed duty these days, he gives unto himself a busy task. From four to five major musical events are the weekly program here nowadays, with a number of lesser attractions.

CHALIAPIN DELIGHTS.

Chaliapin appeared in the opening concert of the Music Lovers Course under the management of the Albaugh Bureau of Concerts. The great Russian basso was in happy mood and glorious voice. Excepting for the Song of the Volga Boatmen, his program was practically new to Baltimore. The usual large audience greeted the singer. Special mention should be made of the manner in which Max Rabinowitz carried off his duties of accompanist.

FIRST SYMPHONY CONCERT.

The opening concert of the Baltimore Symphony Orchestra attracted an immense audience and Director Strube and his band of musicians merited the praise that was literally heaped upon them. Each season sees a large stride on the part of Baltimore's own orchestra—"own" in the sense of being municipally endowed and that it is composed entirely of Baltimore musicians.

The occasion was made notable by the appearance of the piano prodigy, Shura Cherkassky, who played a Chopin concerto. Not mere technique but an understanding that one associates with the truly mature made this piano prodigy a delight every moment he played.

PHILADELPHIA ORCHESTRA DRAWS CAPACITY AUDIENCE.

The usual "Standing Room Only" sign was out when the Philadelphia Orchestra made its first appearance of the season during the week. This exceptional organization could undoubtedly attract an audience large enough to tax the capacity of an auditorium twice as large as the lyric. Director Stokowski presented an all-Russian program from works of Tchaikowsky and Stravinsky. Generally speaking, the audience felt that a little of the latter would go a long way. The symphony was gloriously rendered and it is difficult to conceive of any orchestra of such size doing better work than that of the Quaker City organization.

ELSA ALSEN OPENS PEABODY COURSE.

To Elsa Alsen fell the distinction of opening the Peabody recital course. The concert, however, was given at the Lyric where the first seven will be held due to extensive improvements being made at the Peabody concert hall. Mme. Alsen gave a most satisfying recital, proving herself a singer endowed with every attribute. Her showing on the concert stage equaled the impression made here two years ago in opera.

Frank Bibb, of the Peabody Conservatory, lent much to the recital by his effective accompaniments throughout.

SOPHIE BRASLAU ENJOYED.

Sophie Braslau repeated her success of former appearances here. There is something about this singer which makes her stand alone and after searching for comparison one simply says that Braslau is Braslau. Her recital was the first of the Philharmonic Course under the management of William A. Albaugh.

KARSAVINA DANCES INTO POPULARITY.

Thamar Karsavina, the latest of the Russians to present her interpretative dancing in this country, made her American premiere here during the week and achieved a real success. There was freshness and novelty in most of her numbers, a quality rare in these days of repetition.

NOTES.

Louis Robert, Dutch organist and head of the organ department of the Peabody Institute, appeared in recital during the week. Mr. Robert showed himself well worthy of the praise that had preceded his appearance. His entire recital was full of interest and the Peabody is to be congratulated upon his acquisition to its faculty.

Frederick Gunster, tenor, was the soloist at the first of the recitals at the Maryland School for the Blind. Mr. Gunster displayed a splendid vocal equipment which he used with skill and good effect throughout.

Frederick R. Huber, municipal director of music, was in New York during the week to see Director Damrosch, of the New York Symphony, relative to the organization of a large municipal chorus to participate in the Beethoven ninth symphony which the New York Orchestra will give here at its January concert. Mr. Huber intends to organize a chorus of several hundred voices. Mr. Damrosch will in all probability come to Baltimore to direct several of the rehearsals.

E. D.

Ilse Niemack Touring the West

Ilse Niemack, the young American violinist who has won success in concert both here and in Europe, is well into a very busy concert season, her numerous engagements filling most of her time. She is now in the West, having already given many concerts in California and other places on the Coast. Among her recent appearances were those in Emmetsburg and Iowa Falls, Iowa; Klamath Falls, Oregon; Aberdeen, Washington; Albany, Oregon; Tacoma, Wash.; Marshfield and Forest Grove, Ore.; Provo, Utah (for the Brigham Young University); Excelsior Springs, Mo.; Leavenworth, Ind.; Carthage, Mo.; St. Louis, Mo.; Hastings, Iowa and many other places.

This young artist has about twenty-five more engagements to fill between now and Christmas, after which she will come East again.

Soloists for Ninth Symphony

When the New York Symphony Orchestra presents Beethoven's Ninth Symphony this season, the vocal solos in the last movement will be sung by a quartet composed of Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Fraser Gange, baritone. This quartet will be heard with the New York Symphony in New York, Washington, Baltimore and Philadelphia. Miss Rodgers has sung in the Ninth Symphony previously with the Detroit Philharmonic and New York Symphony Or-

chestras; Miss Marsh with the Philharmonic; Charles Stratton with the Detroit, Boston and Philharmonic; and Mr. Gange with the Philharmonic.

Meyer Davis' Orchestras Popular

On November 1 the social season was inaugurated at the Hotel Shenley, Pittsburgh, with the initial performance of the Meyer Davis Orchestra, which has been engaged for the season.

An unusually attractive rendezvous is being prepared for Baltimoreans atop the Lyceum Theater. This dining and dance club will be called "The Tent," and its promoters will endeavor to make it as popular in that locale as is the Le Paradis Cafe to Washingtonians. A Meyer Davis orchestra will be the feature attraction.

One of the most unique social centers of New York City is the Lido Venice Club Restaurant, a rendezvous for the "Four Hundred" and a show place for visitors in the metropolis. A leading attraction at this restaurant is the music, which is furnished by one of the Meyer Davis orchestras.

Detroit and Henry Ford—the names are more or less synonymous—spared no effort to give the Prince of Wales one of the times of his life on his recent visit to the motor car metropolis. Mr. Ford telephoned Meyer Davis asking for a Meyer Davis Orchestra to play at an entertainment in honor of the Prince of Wales to be given by Mr. Ford on October 14. Mr. Katz, a member of the Meyer Davis orchestra at the Bellevue-Stratford Hotel, Philadelphia, was selected to lead a band especially appointed for that purpose. The band arrived at Detroit on time despite the shortness of the notice, the entertainment and dance moved along as smoothly as a silver stream and, at the termination of it all the Prince walked up to the orchestra, cordially extended his hand to Mr. Katz and said, "I am glad to see the boys here who played for me on Long Island. I am very glad indeed that you came, for you certainly gave us a wonderful time."

Mr. Davis' fashionable Le Paradis Cafe in Washington is being enlarged, private dining rooms and another large room for general entertainment being added to the popular dance resort. The new room for general entertainment will be a la Russe, and a new Meyer Davis band will be developed as a special attraction.

Méro "a Colossal Success" in Providence

A letter received from Albert Steinert, who recently presented the Philharmonic Orchestra, with Yolanda Méro as soloist, in Providence, R. I., states that "Yolanda Méro made a colossal success; the whole town is talking about her wonderful playing. She certainly put it over."

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OPENS FOURTEENTH SEASON

Chamber Music Society Holds Initial Concert—Graveure Offers Final Recital—Claire Dux Sings Return Engagement—Bem and Shorr Heard—Notes

San Francisco, Cal., November 12.—With the first of its regular subscription pairs of concerts, the San Francisco Symphony Orchestra, Alfred Hertz, conductor, entered into its fourteenth season on the afternoons of October 31 and November 2. Upon both occasions practically every seat at the Curran Theater was occupied by the conductor's many admirers who gave him a rousing welcome. It was, however, at the finish of Mr. Hertz's inspiring reading of Tchaikowsky's fifth symphony, which opened the program, that the zenith of enthusiasm was attained. Applause of a thunderous nature, lasting for many minutes, reverberated throughout the house. Before a stage banked with floral tributes, the conductor bowed his acknowledgment, at the same time motioning to his musicians to rise and share the honors.

The symphony was followed by Guillaume Lekeu's Adagio for string orchestra, performed for the first time in San Francisco and played with skillful blending of tone and colorful effects. That Mr. Hertz is endowed with imaginative powers was manifested in his interpretation of Deems Taylor's suite, Through the Looking Glass, which was heard here for the first time in orchestral form and which proved an interesting novelty. Judging from the enthusiasm with which Mr. Hertz approached his work and with the orchestra in such fine fettle, San Francisco lovers of symphonic music can anticipate a glorious season.

CHAMBER MUSIC SOCIETY OPENS SEASON.

San Francisco's own string quartet, known as the Chamber Music Society of San Francisco and recognized as one of the best organizations of its kind, opened its season on the evening of October 28. The audience, greeting Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner, was a capacity one, which evidences the fact that at last chamber music has come into its own in this community and the Chamber Music Society is regarded as an outstanding acquisition to our cultural life.

The program opened with the Mozart quartet in F major and was performed with delicacy, spirit and expression. The sympathetic ensemble and direct and simple style betokened the comprehension of four serious musicians and devoted artists.

A number in which special interest was shown was a quartet for strings, dedicated to the Chamber Music Society by Frederic Jacobi, the young San Francisco composer. It is a work based upon Indian themes, ingeniously constructed and intensely atmospheric. The composer received an enthusiastic ovation. Taneiff's quartet in C major was splendidly done, bringing this concert to a happy end.

GRAVEURE GIVES FINAL RECITAL.

Under the management of Selby C. Oppenheimer, Louis Graveure gave his final recital for this season before an audience of enthusiastic followers. The popular baritone sang a lengthy program of German, French, English and Irish folk songs to which he added numerous extras.

EUGENIA BEM AND LEV SHORR IN RECITAL.

It was an audience representative of professional musicians and ardent music lovers which heard the joint recital of Eugenia Bem, violinist, and Lev Shorr, pianist. Mrs. Bem, whose local appearances in recital are but seldom, again amazed her listeners with her technical equipment and wealth of temperament, controlled by a cool head and musical individuality. She played two concertos—the F major of Lalo and the E minor by Conus, which she interpreted with poetic eloquence and played with brilliant style. Lev Shorr, the possessor of a fine tone and adequate technique, exhibited unusual proficiency in the art of ensemble playing and gave equal satisfaction as a soloist.

CLAIRE DUX A FAVORITE.

Claire Dux, who returned to San Francisco to appear as the second attraction of the Alice Seckels Matinee Series, has completely won the hearts of our concert devotees. The

artist gives the impression of singing because it is natural for her to do so; because she loves to sing as much as we love to hear her sing. May she return to us soon, for, in our estimation, she can be heard none too often.

NOTES.

Two artists who provided an interesting program for the members of the Pacific Musical Society were Radiana Pazmor, contralto, and Lajos Fenster, violinist. German lieder and a group of modern French songs were Miss Pazmor's contribution, while Mr. Fenster played the Bach Praeludium in E major, followed by a fine rendition of Wilhelmj's arrangement to the Prize Song from Die Meistersinger.

Bradford Mills, executive manager of the San Francisco Opera Association, left this week for the East, where he will continue his operations in the managerial field, returning to San Francisco in the spring. Mr. Mills has been complimented for his handling of the business details of the opera season and has made many friends in San Francisco who will welcome his return.

Gaetano Merola, with his wife, left recently for a trip abroad to remain until the first part of next year.

Alfred Metzger, editor of the Pacific Musical Review, is receiving the congratulations of his colleagues and friends as the result of the excellency of his new publication, the Musical Blue Book of California, which is just off the press.

Thalia Sabanieva, soprano, who was heard here recently with the San Francisco Grand Opera Company, gave a recital recently, when she interpreted songs by Russian, Greek, German and French composers. Gyula Ormay was the accompanist who performed his task with skill.

Stella Raymond Vought presented her artist pupil, Lucile White, soprano, in a recital. The young singer was assisted by Alice Poyner, violinist, and Lincoln S. Batchelder, pianist.

Victor Lichtenstein has resumed his lectures on the symphonies to be given throughout this season. These discourses are offered on the same days as the concerts, during the noon hour, so that the subject under discussion remains fresh in the minds of those attending the symphonies in the afternoons.

May Mukle, cellist, and Ellen Edwards, pianist, gave a program of modern compositions at Ida G. Scott's third fortnightly concert. Miss Mukle, who has returned to San Francisco from London, anticipates remaining in this city for several months. No doubt she will be heard frequently throughout the winter season.

Myrtle Claire Donnelly, the San Francisco soprano who scored a success while singing with the San Francisco Opera Company both in this city and during its engagement in Los Angeles, was married to Richard D. Quinlan, Jr. The young couple will make this city their future home and the bride's friends are pleased to know that she will join our musical colony for good.

Another marriage of interest in musical circles is that of Elsie Volkman to Percy G. Goode. Miss Volkman enjoyed great popularity as a singer and was widely known as a proficient teacher.

C. H. A.

LONG BEACH, CAL.

Long Beach, Cal., October 28.—The first of the Philharmonic series of concerts was given by Louis Graveure, baritone, at the Municipal Auditorium on the evening of October 17. Mr. Graveure charmed his audience by his sympathetic tone qualities, phrasing and diction. It was his first appearance in Long Beach and he was welcomed by a capacity audience. A characteristic program of French, German, Italian and English songs established him with his audience. The Philharmonic series is again under the management of L. D. Frey and under the patronage of the Ebel Club of Long Beach.

In a cathedral setting, a background of stained glass windows and tall white tapers modifying the light, the Russian Cathedral Quartet delighted a large audience, under the auspices of the Ebel Club at the Mission Theater on the afternoon of October 20. The quartet, Nicholas Wasilevsky, Nicholas Tonoff, Nicholas Vasilleff and Mikhael Bataeff, wore the choir vestments of black, scarlet sleeves and vests of gold embroidered material. A beautiful item of the program was the speaking voice of Mr. Bataeff, basso profundo, in announcing the numbers. The Russian chant of the Lord's prayer, which opened the program, was an interesting study in harmonies. Characteristic Russian folk songs, intermingled with those of other lands, were well given. The Song of the Volga was

considered their best quartet number. Solo numbers, in which the individual voices were best employed, and a group of piano numbers by the accompanist, T. Ivanoff, finished a well rounded program.

Helen Davenport, pupil of G. Davis Brillhart, has opened a piano studio at 4518 Eliot street. She has also been a student of Abbie Whiteside, of Los Angeles, and a pipe organ student of C. Albert Tufts, and is a member of the Mu Phi Epsilon, national honorary musical sorority.

Clarence E. Krinbill, director of the Long Beach Choral Oratorio Society and of the Calvary Presbyterian Choir, has been named by the Southern California Eisteddford Association as one of the choral committee to select the works to be sung at their competing festivals.

Mrs. Ralph Marshall, lately of Pittsburgh, was presented in an afternoon musicale tea at the Virginia Country Club by Julia Ellen Rogers and Vivian Scott. Marjorie Vincent was Mrs. Marshall's accompanist. A program of Massenet, Fauré, Seeling and others displayed a charming voice to the many guests invited to meet Mrs. Marshall.

Annie Laurie Daugherty has been named chairman of music for the Woman's City Club and is combining music, politics and philanthropy in a way which delights all members. Mrs. Daugherty is a dramatic soprano of considerable ability and is having much success with inducing her musical friends to contribute numbers to her programs.

M. T. H.

An Interesting Letter to Novello-Davies

The following letter was received by Clara Novello-Davies this past summer and is in connection with her song, Friend:

Columbia University

New York City, June 1, 1924.

My dear Mme. Davies: I was profoundly touched by your appropriate setting to my little poem, Friend of Mine, and at my coming across it under these circumstances after all these years.

It was the first thing I ever wrote. I was a boy of fourteen in a Massachusetts village. I sent it secretly to the Youth's Companion, which is still running and is our oldest magazine in America. They accepted it, and then began the feverish wait for it to appear. I tried to be as romantic as possible and not to tell even my mother about it until then. But I couldn't of course quite succeed in being so superhuman as that. Can you not picture to yourself the little kid who thought he was going to be famous, and that this would be the first of a long succession of triumphs?

Every issue of the Youth's Companion I seized eagerly, hoping my poem would be in the half-column always given up to verses. One week I found there a lovely verse, To a Child, signed by Algernon Swinburne. I knew that he was one of England's chief poets, and I rejoiced that his name was Algernon, too. For the good old English name was thought at that time, and still is for that matter, rather sinister in America—I have been rather a martyr to it. "Soon," I gloated to myself, "there will be another Algernon on that page, and by and by they will stop laughing at it." And sure enough there was. The next week!

But, oh, dear me! It was Algernon Sassin instead. And it has gone riding down to the fame you have given it—the only fame it has ever had—by the same name, which I think, though I may be prejudiced, is even more ridiculous than mine. They had taken my T for an S (that was in the days before typewriters were invented). I was crestfallen, but my humorous mother said: "never mind, you can cash your check just the same; and aren't you glad you wrote your first name out?" You see, I, being a silly little American, had been trying to dodge my humiliation by hiding behind an initial. "Just suppose," said she, "your poem had been signed A. Sassin."

That is the story of my first piece, found now embodied in your tender and dramatic setting after forty years.

Very sincerely yours,
(Signed) ALGERNON TASSIN.

Arthur Blakely: Broadcasts

Arthur Blakely, organist of Trinity Auditorium, Los Angeles, broadcasted on October 12, as part of the program of KHJ, two numbers from R. Deane Shure's charming suite, Lyric Washington, entitled Potomac Park Boat Song and Mirror Reflecting Pool.

The boat song, with its true barcarolle rhythm, flows gracefully along in exquisite blending of melodic loveliness and fascinating harmonies. It is purely lyrical, and although filled with sentiment, is conceived on a plane of high degree.

The second number reflects on a placid sheen of crystal the memory of Washington and Lincoln, and the composer has thoroughly expressed in modernistic idiom the esthetic beauty of his subject.

Mlle. Ivonova's Success

Mlle. Ivonova, a contralto soloist of the Kiblichich Symphonic Russian Choir, made one of the individual successes of the evening when the organization gave its first New York recital at Town Hall on October 28. She is possessed of a rare and stately beauty that was especially noticeable when she sang Gretchaninoff's Credo that demands a peculiar repose.

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OPINIONS OF THE PRESS

Armand Tokatyan

The following are excerpts from the Denver, Buffalo and Louisville papers concerning the singing of Armand Tokatyan, Metropolitan Opera tenor, who has been on tour with the Metropolitan Opera Quartet:

Then came the duet from Madame Butterfly, the rich, mellow, vibrant tenor of Tokatyan blending with her (Frances Alda) soaring soprano beautifully. The encore following this offering was the tender love notes from La Bohème. Mr. Tokatyan expressed Donizetti's Una Furtiva Lagrima with pulsing feeling. — Denver Post.

Mr. Tokatyan chose for his aria Donizetti's Una Furtiva Lagrima, which he did with beautiful interpretation, and was at his best in the Leoncavallo Matinal. Buffalo music lovers will remember him for his exceptional work here with the Scotti Grand Opera Company. Last night he did remarkably well and converted many to the ranks of his admirers. — Buffalo Commercial.

A charming encore was the finale of the first act of La Bohème, sung with Mr. Tokatyan, who "played up" to the prima donna, vocally and otherwise, to the great joy of the audience. The Armenian tenor was a delight. His voice, both powerful and beautiful, is a treat in itself. He has individualities of style as well and there were moments of refreshing naivete as well as dramatic power to make his interpretations interesting. — Louisville Times.

Armand Tokatyan, the Armenian tenor, who made his first appearance here, created a fine impression. In the duet from Madame Butterfly with Mme. Alda, he sang with added beauty of voice, and when the two were recalled and sang a duet from La Bohème, he touched a high point of vocal and dramatic achievement, as did Mme. Alda. — Buffalo Enquirer.

Mr. Tokatyan's voice, a magnificent one, has increased both in power and brilliance since his appearance here with the Scotti Company. He sings with complete ease and freedom, but was not above indulging in sliding attacks of intervals in the Donizetti music, to lend an effect of even greater emotion to that aria. Her (Alda) duet with Mr. Tokatyan from Madame Butterfly was received with the utmost enthusiasm and the two, in response, sang another from Act I of Bohème. Both she and the tenor have a keen dramatic sense and a delightful ease and aplomb on the stage. — Buffalo Times.

Edwin Hughes

Edwin Hughes' appearance of October 9 in Buffalo was one of the outstanding successes of the National American Music Festival. Mr. Hughes, who has for years been a champion of the cause of the American piano composer, presented a program of novelties which was received with such enthusiasm by both public and press that he was immediately engaged for the tenth annual festival next year. Notices from the Buffalo press follow:

Last night's festival concert was the occasion of the local introduction of Edwin Hughes, well known American pianist. Hughes played his way to high favor in two groups of interesting American compositions. And the pianist demonstrated the possibility of presenting a goodly list of native compositions without serving MacDowell as the principal fare. He played Cowell's impressionistic Tides of Manaunau with beautiful and realistic effect, his artistic performance affording the work most advantageous hearing. The pianist had to repeat Homer Grunn's Rain Dance and Guion's Turkey in the Straw. The Rain Dance is a most effective arrangement of a Zuni Indian dance, and Hughes' skillful performance did it justice. Again in the Turkey in the Straw, he was delightful, encompassing all technical difficulties with ease and maintaining clarity throughout. Hughes' pianism is fine art. His technical powers give him command over keyboard problems, and his tone is of gratifying musical quality and resonance throughout a broad dynamic scale. His performance was acclaimed by the delighted audience, which applauded him vigorously. — Buffalo Evening News.

First honors must go to Edwin Hughes, who proved himself one of the most satisfactory young piano artists now in the concert field. He has solidity and surety of technique, sanity of musical conception and a strong sense of color and contrast. In short, he

blends the tonal, technical, intellectual and musical factors of piano playing into a skillful whole of large value. His two groups of pieces offered several novelties worthy of detailed description, among them Henry Cowell's Anger Dance and Tides of Manaunau. Cowell employs tone clusters, groups of keys played either with all five fingers or with the entire forearm. The effect, instead of being grotesque, as one might imagine, is really impressive. Its impression upon the audience was shown by the spontaneous applause it evoked. A charmingly melodious composition, Twilight Fantasie, by Rubin Goldmark; The Dancer in the Patio, Repper; Poeme de la Mer, Florence Gere, and three American folk dances—Quill Dance (Southern), Rain Dance (Indian), and Turkey in the Straw, arranged respectively by Putnam, Grunn and Guion—completed Mr. Hughes' list, to which he added MacDowell's Shadow Dance and repetition of the Grunn and Guion numbers. His playing in its entirety was of such interest as to make the listener hope that he may be heard here later in a whole recital, and his reception was a very cordial one. — Buffalo Express.

Considerable interest was aroused by Edwin Hughes' first appearance here, both on account of his reputation as a pianist and on account of his performance of two of the works of Henry Cowell, of tone-clusters fame. Mr. Hughes' playing was a source of great satisfaction. It had rhythmic vitality and spring; phrases and general structure were very clearly defined and pedaled, and there was a certain gusto about it which lent an air of authority and importance to the music he played. In fact, the American pieces of his selection had the advantage of a first rate exposition which showed them up with every detail clearly and uncompromisingly revealed. Mr. Hughes also played pieces by Rubin Goldmark, Charles Repper and Florence Parr Gere, and three American folk dances. Mrs. Gere's piece, Poeme de la Mer, based principally on a certain rugged rhythmic figure, with a peevish middle section, stood out in the midst of a waste of characterless music that has been heard for its virtues of definiteness and substance. Mr. Hughes repeated the Rain Dance and Guion's Turkey in the Straw, playing MacDowell's Shadow Dance as well for an extra number. We hope for the opportunity of hearing him in music which would give his musicianship greater scope. — Buffalo Evening Times.

Edwin Hughes played a program of modern compositions, the first two, by Henry Cowell, highly bizarre in character. Hughes has a fine technique and his performance of Rubin Goldmark's Twilight Fantasie was brilliant. Poeme de la Mer, by F. Parr Gere, was a finely modulated tone picture. Three American folk dances won him further honors. Turkey in the Straw, arranged by David Guion, having to be repeated. — Buffalo Courier.

Leo Ornstein

Leo Ornstein opened his season as soloist at the Friday afternoon concert of the Worcester Festival, playing the MacDowell concerto with the New York Symphony Orchestra. His cordial reception and success is shown in the following excerpt from the local press:

Leo Ornstein was the soloist—the Ornstein who flashed before the public a few years ago as a pianist and futuristic composer and who has grown pianistically to admirable heights. The New Yorker was in a playing mood, with fingers agile and sure, abundant strength for the heavy passages of MacDowell's colorful music, and a touch that drew many singing tones from the instrument. Ornstein was a bit tense at first, but he gradually settled down, and then Worcester was treated to piano playing which lies above the reach of all who are not unusual. The artist has broadened his style in recent years. He is more resourceful than he was once, and his musicianship has become something to regard with deep respect. Perhaps the portion the audience liked the best was the second, played at a terrific pace, in which the accents and rhythms were perfectly maintained. There was a spontaneous burst of applause at the close, and Mr. Ornstein was recalled several times to the stage. — P. V. R. Key in the Worcester Evening Gazette, October 11, 1924.

Annie Davies Wynne

Annie Davies Wynne, the prominent Welsh contralto, made her first American appearance in recital in Utica, N. Y. That it proved both a delight and revelation to

her auditors was attested by her audience and the critics. Following is the verdict of one of the newspapers:

The audience appreciated at once that it was in the presence of an artist, who did not depend upon the sympathy of race or nationality for her success. Her art alone was sufficient to bring her triumph.

Mme. Wynne has a voice of notable breadth and range, and she strikes every note clearly and distinctly and with a confidence born of mastery. Her voice also excels in its richness and tonal quality and she pours it forth in great volume with that ease which comes only from abundant resource and long development. No singer from Wales who has been heard in Utica has ever excelled her. Her voice has, moreover, dramatic quality and feeling and expression is splendid. She does not strive for effects, but she produces them, nevertheless. She secures strong and, if called for, thrilling climaxes, but she ascends to them powerfully and with a rising tide of emotion, it is true, yet with the ease of the true artist. Her program was long, but at its end she was unwearied.

Socrate Barozzi

Socrate Barozzi's Boston recital, which took place at Jordan Hall recently, brought a chorus of praise from the newspapers:

It should be said first of all that Mr. Barozzi selected his pieces with taste and discrimination. A temperamental, almost fiery performer, he was convincing in vigorous, impassioned passages. He caught the essential moodiness of the music (the Grieg Sonata). — Warren Story Smith in the Boston Post.

A very enthusiastic and large audience applauded Socrate Barozzi. He made manifest richness of melodic beauty and skillful exploitation and verve. The Bach prelude glittered and sparkled and resounded. The violinist played with understanding and feeling. — Boston Transcript.

Tartini's Fugue was admirably presented. It established him as a virtuoso clean and articulate, keen to the instant. — Christian Science Monitor.

Frieda Hempel

The appended excerpts are culled from the Hull (England) Eastern Morning Express of October 14, and refer to Frieda Hempel's Jenny Lind Concert in that city:

The first of the season's International Celebrity Concerts proved

Elizabeth Gutman Booked for Greensboro

Among recent contracts signed for Elizabeth Gutman is one to appear in recital in Greensboro, N. C., in January.

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a remarkable success, the City Hall being full for the famous soprano, Frieda Hempel's Jenny Lind Concert. All the fine things said of her were thoroughly justified, and such hearty applause has seldom before been accorded performers. The singer appeared in a replica of the costume worn by Jenny Lind, and the effect was heightened by the addition of footlights.

Miss Hempel revealed a voice of exceptional purity, and this was used with consummate artistry. The program included examples of Mozart, Handel, Schubert, Schumann, Meyerbeer, Taubert, Mendelssohn, Bishop, and Old English songs. In each the singer was above reproach, and deserved the tumultuous applause bestowed upon her. Italian, German, Norwegian, and English languages were used, and perhaps the Blue Danube Waltz of Strauss might preferably have been given before the Home, Sweet Home, which would have been a fitting conclusion to an enjoyable evening's work.

Alma Milstead

Alma Milstead, a young soprano who has studied with Dudley Buck for some two years, has been unusually well received in concert. Appended are but a few of the excellent tributes which the critics have paid her:

She combines the many charms of the finished artist, articulation, clearness, range and sweet modulation. — Marshall Messenger.

When Miss Milstead came out—the same sweet poised, but unassuming Alma—the audience gave her a sustained round of welcome in applause. . . . Miss Milstead has marvelous voice control and interprets artistically. — Marshall Morning News.

Her voice has an appealing quality that did strange things to the throats and eyes of her listeners. — Brooklyn Standard Union.

Miss Milstead has a voice rich in sweetness and yet capable of reaching that fullness of tone which is the insignia of the real artist. Above all, however, she has that power of interpretation which is the insignia of the real other hands and makes them a part of the scenes of which she sings. — Cuero Record.

When Alma Milstead appeared upon the stage, in all her natural radiant beauty, exquisitely gowned, the applause was deafening. — Hallsville Review.

Miss Milstead's glorious singing combined with a sweet and charming personality have won the admiration and love of the people of her home, as well as New York. — Longview Daily News.

ON DISCOVER- ING CARUSO

By W. HENRI ZAY

PART III

There was an article on Caruso, a few years back, in the New York American, in which he was quoted as saying that he had to give up the Italian and adopt the French method of voice production. Any way, that is what he did; he started to develop the mask resonance. It can't be disputed that he developed a production that was unlike any Italian singer before him. During his first years in America and England he sang with a number of fine French artists, among them Plançon, Journet and Renaud. This may have influenced him—one might say it undoubtedly did; he was not like many of his subsequent confreres, who stupidly sang with him for years at the Metropolitan and at Covent Garden without learning a thing from him.

And that seems a most inexplicable thing, that other tenors for instance could and did listen to him for years and learn nothing. They took it for granted that the wonderful sounds he made were only a natural gift and could not be emulated. They could not grasp the fact that it was the way he sang which made his luscious quality, and that he was not born with it.

I know of at least two tenors who in the early days were his rivals and had voices just as good, and, some thought, better. Caruso developed, moved forward; the other two retrograded, leaving a space between them like that between man and monkey—there was no missing link.

To maintain this hum throughout his low voice, it was necessary to sustain a strong breath support so that the chest resonance could be added to it without losing it; also the breath control would keep the throat open, and help to maintain spontaneity. Caruso was celebrated for his breath control, and said that it took more breath support to sing softly than to sing loudly. Let the croakers who decry breath support remember that they simply don't know!

It took Caruso four or five years to make the change in his style of singing, during which time he suffered a good deal of criticism. But genius, with an unerring intuition, persevered. At times he would undoubtedly have flashes of the true voice, which he felt was right, and these flashes spurred him on to the attainment of his high ideal. With his natural instinct he worked it out slowly; if he could have had a competent guide, his uncommon aptitude would have worked it out more quickly.

While he was working it out, the Italians in Italy used to say: "Caruso doesn't sing any more, he only hums through the operas, and occasionally lets out a big note, just to show that the voice is still there."

There is a fluency in the humming tone which intrigues the idealist. It seems floating and touching nowhere, yet it is firm and has a distinct feeling of being connected up with one's inner feelings and emotions, and this connection gives it depth and point.

When you know how, it is easy to amplify the hum by simply adding chest and mouth resonance to it until the full power of the voice is revealed; reverse the process and you get back to the hum again, or the soft voice.

The great difficulty is to learn to pronounce into the hum without losing the quality while altering the shape of the mouth in the act of pronunciation. Here again comes in the necessity for the breath support, which keeps the tone humming in the front of the face and leaves the lips, tongue and jaw free to do a clean cut, eloquent pronunciation.

The breath support is not to push on the tone, but to keep the breath out of it, so that the tone in the forward part of the mouth gives a sensation almost as if it were a little ball of air fluttering back of the upper teeth.

All that is necessary now is to learn to mould this little ball into words, and Voila! we have the word in the mouth. Then we can do the really great thing, namely, sing words instead of singing tones.

Thinking tones, instead of thinking words, is the bane of singing, not only now, but always has been. To think of singing words is the thing that was accomplished by Caruso. Singing the words, pronouncing the words in the hum, produces the tone, gives the quality of tone that every singer wants, and every listener wants to hear. It is full of sympathy, ardor, warmth, richness and intelligence. The words are made to seem alive with creative impulse, which is directed by the real thinking powers which emanate not from the brain but from the spirit. (The brain merely reflects, or brings to consciousness, what is created by the real thinker, the spirit.)

Caruso had the soul of a mystic; his years of breathing brought him into relationship with Cosmos. He must have felt the command, "Man, know thyself."

This is not sentimentalizing over Caruso, it is analyzing, critically, scientifically, but with spiritual, not material science. Caruso got his knowledge mystically by following his artistic intuitions, the urgings of the inner voice. He was not scientific, therefore he could not explain what he did.

It is not so difficult as might be supposed, to look into the soul of man; most people never try. A dry matter-of-fact man will not concern himself about such matters. Caruso, urged by his inborn dramatic instinct, felt the necessity of expressing it; he had to obey an inner voice, too sacred to explain to his most intimate friends, even if he could have done it.

In spite of his hosts of friends, in his inner self I am sure he was a lonesome man. He said to me, in reference to some general criticism, "O, they do not understand my voice." And he said it in a way which expressed a wearied

belief that they never would. His remark was in reference to the period when silly critics were saying that he was singing with too much baritone quality.

They could not understand that he could not help it. It was a natural growth, a dramatic necessity; it followed the evolution of the man. He had to find a medium in which he could express himself, and so the early, brilliant, comparatively superficial voice had to go.

The concentration of his inner powers, thinking, feeling and willing, became a habit with him; his Ego, thus becoming masterful, gave impulse to everything he did, and controlled unconsciously his acting. It became a simple, natural thing for the meaning of the "word in the mouth" to enter automatically into his thought, into his feeling, into his willing, and, behold, the right action of the body was inevitable. The action sprang from a concentration of inner impulses centered around the breastbone.

More about the workings or effects of this impulse will be discussed in the next article.

Escobar Thanks Samoiloff

From Mexico City, under date of October 22, comes a letter from Maria Louisa Escobar to her vocal maestro, Lazar S. Samoiloff, full of grateful expressions for his guiding skill. She writes that on October 19 she sang Tosca with "glorious success," the public giving her a great



MARIE LUISA ESCOBAR.

ovation after her aria; she was also repeatedly called out at the end of each act. On October 12 she was heard in Cavalleria Rusticana, which, with her appearance in Aida, gave her splendid opportunity in these widely contrasting roles. "My success in each of these made me much pleased with myself, so I feel I can sing any role. I have great faith now in my tone-emission, feeling infinite confidence

HOW THEY LOOKED THEN—



MARIA (THEN STILL "MITZI") JERITZA, as she appeared in Offenbach's *La belle Helene* at the Künstlertheater, Munich, under Max Reinkardt, in the summer of 1912, shortly before she joined the roster of the Vienna Staatsoper.

in its control, also with high tones and half voice; although I sing much, I seldom feel tired. All exclusively due to you, my dear friend, on account of your admirable direction and instruction."

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CLARA CLEMENS AND HER CYCLE The Development of Song

Robert de Bruce, in talking about the song cycle which Clara Clemens is giving at the Town Hall, New York, had some interesting comments to make, some of which are quoted herewith:

"They say that we lack general musical culture in America. 'It is doubtful if we have a really sound musical background for it,' says Mrs. Edward A. MacDowell in the MUSICAL COURIER of August 21, 'it' being the best of music which we have in our American cities, and which Germaine Schnitzer in the same issue of the same journal says spells 'musical danger for the United States' in that it will 'become sophisticated and blasé before it knows anything.'"

"It is only too true that we know the best but, for the most part, we do not know how it became so. We have indeed no background. And so we really do not know how very good it is, that best the great give us. The great have glamorous names and being, happily, a young people we have youth's joy in the hero—we must first of all see him and then hear what he can do. It escapes notice, in the bedazzlement of the personal, that he is a manifestation of force working with the fruits of the tremendous energies which have been centuries in coming to concrete form in supreme musical works and that without them he



© Harris & Ewing

CLARA CLEMENS.

could not so manifest. There is thus bred not the habit of looking behind the appearance and back down the functioning of the centuries and so profoundly appreciating the present but rather a craze for reveling in the appearance and dashing madly after the next most brilliant promise of similar enchantment. It is easily to be seen that the danger Mme. Schnitzer so clearly apprehends lies right here in a legitimate but lop-sided interest. There is, of course, every reason why the outstanding personality should have and always will have the great following. But he is only a partial benefit if the frame in which he should be set be lacking.

"To know how good the best is might be said to be 'culture.' A cultivated person has above all things a wealth of standards of comparison. He is eternally seeking—because he is able—to value one thing in the terms of another, since only so can he plumb the depths of infinite wonder and beauty in any one good thing and raise from the invigorating plunge to the daily contacts of life enriched and ennobled.

"In my experience of a great center like New York which covers a period of forty years there have been various organized efforts on the part of culture loving and culture fostering individuals to evade 'the danger' by supplying the standards in keeping specialized phases of the past before the ears of the present. During my student days at Columbia in the last years of the nineteenth century we had those divine Concerts of Old Music which Sam Franko conducted. In our present day we have the Society of the Friends of Music and the Beethoven Association, and every now and then some pianist has given us a series of historical recitals.

"For the first time in the musical history of New York a singer is giving an historical series of song recitals. And this singer is the first one in the world—so far as I am able to find out—who has ever undertaken to present the development of song from the folk songs of the nations to the intricate art songs of the present day. And this singer is Clara Clemens.

"Out of a great background steps Clara Clemens. Perhaps one might better say that she stepped into it. At any rate, she brought much that is amazing to it and much that is wonderful from it. She brought to it a gift of artistic penetration not given to many, and she brought from it that gift tempered to subtleties and certainties both keen and final. There is no doubt about her contact with the ultimate when she sings songs. She rises or sinks—as needs be—all the way composer and the poet so completely went. One could not wish for a more distinguished projector or shall I say—protagonist—for the idea of The Development of Song. Into the alembic of her discriminating mind have passed hundreds and hundreds of songs which were possible material for seven individually unified programs, and from which 150 came to the surface as the golden vintage

of the inspiration of the ages. Precious time and very much of it go to such choosing and an abiding interest that nothing stales. To other singers there has come, apparently, no similar urge to paint the songful progress of the spirit of man from the point at which we begin to have records of it down to this moment of ours when the garment of men's musical thought has color hitherto eschewed and shape not always readily apparent.

"This devotion to an interest which is as much the public's as Clara Clemens' should meet in this immense city with complete response. The Town Hall, where the series is given, holds 1,500 people. Among the students alone gathered in this city such a number of seats should be far from adequate to meet the demand the opportunity so uniquely supplies. The Cycle began on Monday, October 27, continuing for seven consecutive weeks on Monday afternoons, with the exception of the third recital which came on a Tuesday.

Schelling Compositions Widely Used

The announcement of a performance of Ernest Schelling's new quintet by the Flonzaley Quartet, with the composer at the piano, brings to mind the fact that Mr. Schelling has been represented in almost every field of composition except grand opera. His songs have been heard on various occasions, his violin concerto has had several performances, his piano works, both for solo piano and for piano and orchestra, are well known, and his orchestral works are in the repertory of virtually every orchestra in the world.

A Gray-Lhevinne Matinee

Mme. Gray-Lhevinne gave a concert last week to an appreciative audience that filled the auditorium at Clearfield, Pa., for a matinee musicale.

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BOSTON

(Continued from page 23)

reasonably safe in stating that another star may be added to the constellation of musical celebrities. For Miss Breton has mastered the mechanics of fiddling to an astonishing degree—even in these days when talent is quite common. But her playing is more than just technically accurate. Gifted with a keen sense of rhythm, and plentifully endowed with temperament or emotional understanding, or call it what you will, her interpretations are marked by a rare ability for sensing and communicating the poetic, expressive quality of whatever music she plays. Completely and delightfully unselfconscious, Miss Breton's work appears to reflect her spontaneous feeling for the music in hand, her joy in the recreation of that music. Seldom has a newcomer made such an excellent impression in this city. Needless to add, her audience was very enthusiastic.

ETHEL HUTCHINSON PLAYS IN RECITAL

Ethel Hutchinson, a pianist from the studio of Heinrich Gebhard, gave a recital November 8 in Jordan Hall. Miss Hutchinson treated her audience to an unusually interesting program which included these pieces: Prelude and fugue in D minor, Bach; Alceste, Gluck-Saint Saens; impromptu, op. 90, No. 1, Schubert; etude in B flat minor, Mendelssohn; prelude in A flat, Moret; Corcovada and Gavea from suades do Brazil, Milhaud; Impromptu in F sharp, Chopin; Scherzo in B minor, Chopin; Reflets dans l'eau, Debussy; Seguidilla, Albeniz; Berceuse (from L'oiseau de feu), Stravinsky; concert etude, MacDowell.

It was a pleasingly unhackneyed program, and well designed to demonstrate Miss Hutchinson's present ability. As was to be expected of an advanced Gebhard pupil, her technique was adequate to the demands of the program, and her musicianship meets the requirements of form and taste. As a further asset, she has already achieved a fine command of nuances, while her tone is generally of a beautiful quality. Miss Hutchinson repeated the fine success which she had here last season, and was obliged to add extra pieces.

ABBIE CONLEY RICE SINGS

Abbie Conley Rice, contralto, gave a recital November 5 in Jordan Hall. With the able assistance of J. Arthur Colburn, accompanist, she sang these pieces: Alma del gran Pompeo (from Giulio Cesare), Handel; My Mother Bids Me Bind My Hair, Haydn; Come Rosalind, Dr. Arne; Penelope ein Gewand wirkend, Max Bruch; Immer leiser wird mein Schlummer, Brahms; Wie komm' ich denn zur Thur herein, Brahms; Zueignung, Strauss; La Caravane, Chausson; Les Vieilles de chez nous, Levade; Qui est-ce qui passe si tard ici, Gerver; Gavotte (from Mignon), Thomas; Chinese Caravan, Smith; Peace, Fogg, and A Feast of Lanterns, Bantock.

Miss Rice has a good voice, controlled best in the lower and middle registers. Possessed of musical intelligence, she phrases her songs with skill and taste. Moreover, her singing reveals a ready response to the poetic content of her songs, and the many moods reflected in the program proved her a versatile interpreter. An audience of fair size was warmly appreciative.

CHARLES NAEGELE IN RECITAL

Charles Naegele, pianist, gave a recital November 5 in Jordan Hall, playing these pieces: prelude and fugue in D major, Bach-Busoni; sonata op. 58 in B minor, Chopin, and Etudes Symphoniques, Schumann.

Mr. Naegele was ill-advised in his choice of a program,

for it hardly gave him opportunity to disclose his gifts as an interpreter. However, his playing showed solid musicianship, with a command of tone and technique which should carry him far. The pianist displayed emotional power in the sonata, leading one to regret his failure to include more music of a similar vein at his first appearance in this city.

BETTY GRAY'S PROGRAM

Betty Gray, contralto, gave a recital November 6, in Jordan Hall, her program being as follows: aria, Lieti Signor, Salute! (Les Huguenots), Meyerbeer; Lungi dal caro bene, Secchi; aria, Ah, quel giorno! (Semiramide), Rossini; Feldeinsamkeit, Brahms; Ungeduld, Schubert; Wiegeliel, Strauss; L'ombre des Arbres, Debussy; Le Bonheur est chose legere, Saint-Saens; Clair de Lune, Faure; Pourquoi rester seulette, Saint-Saens; La Vague et la Cloche, Duparc; So Sweete is Shee (Old English Air), Carey; At the Well, Hageman; The Isle, Rachmaninoff; Thou Art to Me, Chadwick.

A well chosen list it was, and for the most part Miss Gray did justice to it. She has a voice of rich quality, liberal range and of unusual flexibility for a contralto. Furthermore, she has evidently had the benefit of good teaching, and her phrasing is that of a careful musician. Miss Gray should strive for a better command of tone coloring, in order more effectively to suit the mood of text and music. A large, friendly audience recalled the singer many times.

IPOLLITO SOLOIST WITH PEOPLE'S SYMPHONY

Carmela Ippolito, violinist of this city, was soloist at the second concert of the People's Symphony, Sunday afternoon, November 9, at the St. James Theater. She played the exacting concerto of Tchaikowsky in which she was heard at her successful recital here a few days earlier, and proved anew that she has made great strides as a violinist and musician. Her success was emphatic and she was recalled a number of times. For purely orchestral numbers Mr. Mollenhauer conducted the prelude to Humperdinck's opera, Hansel and Gretel; Franck's tone poem, the Daughters of Aeolus, and the clanging overture to Wagner's Rienzi.

KATHARINE METCALF PLEASURES

Katharine Metcalf, mezzo soprano, gave a recital November 7, in Jordan Hall, her interesting program comprising these pieces: Recitative and Air from Iphigenie, and Armez-vous d'un noble Courage, Gluck; Two Night Songs, Carpenter; Marienlied, Und Gestern hat er mir Rosen gebracht, Venetianisches Wiegeliel, Valse de Chopin, Joseph Marx; Les Roses D'Ispahan, Fauré; Serenade Melancolique, Rhene-Baton; Rosa la Rose, Widor; Aimons-nous, Saint-Saens; Turn Ye to Me, Old Highland Melody; Sea Shell, Carl Engel; Trees, Rasbach, and Awake, It Is the Day, Cecil Burleigh.

Miss Metcalf disclosed a voice of dramatic power which she uses skillfully, albeit somewhat prodigal with her tones now and then. She permits herself to be led into extravagances by an occasionally excessive zeal, forgetting how much more effective is the emphasis of understatement. Nevertheless, Miss Metcalf's singing generally gives pleasure and she was vigorously applauded by her listeners.

JOSEF HOFMANN AT SYMPHONY HALL

Josef Hofmann gave his annual Boston recital Sunday afternoon, November 9, in Symphony Hall, offering this program: Sonata, op. 111, Beethoven; Valse, op. 64, No. (Continued on page 58)

NEW YORK CONCERT ANNOUNCEMENTS

THURSDAY, NOVEMBER 20

Symphony Society of New York, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Rose Armandie, song recital, afternoon.....Aeolian Hall
Lenox String Quartet, evening.....Aeolian Hall
Albertina Rasch, dance recital, evening.....Town Hall

FRIDAY, NOVEMBER 21

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, evening.....Carnegie Hall
Antonio Lora, piano recital, afternoon.....Aeolian Hall
Julia Glass, piano recital, evening.....Aeolian Hall

SATURDAY, NOVEMBER 22

Josef Hofmann, piano recital, afternoon.....Carnegie Hall
Irish Musical Festival, evening.....Carnegie Hall
Ernest Hutcheson, piano recital, afternoon.....Aeolian Hall
Nina Tarasova, song recital, evening.....Aeolian Hall

SUNDAY, NOVEMBER 23

Philharmonic Orchestra, afternoon.....Carnegie Hall
Symphony Society of New York, afternoon.....Aeolian Hall
Elena Barberi, piano recital, evening.....Aeolian Hall
Society of the Friends of Music, afternoon.....Town Hall

MONDAY, NOVEMBER 24

Frances Hall, piano recital, afternoon.....Aeolian Hall
Constance McPinches, piano recital, afternoon.....Aeolian Hall
Clara Clemens, song recital, afternoon.....Aeolian Hall
Jacques Gutmanovitch, violin recital, evening.....Town Hall

TUESDAY, NOVEMBER 25

Francis Macmillen, violin recital, evening.....Carnegie Hall
Constance McPinches, piano recital, afternoon.....Aeolian Hall
Elsa Alsen, song recital, evening.....Aeolian Hall
Richard Keys Biggs, organ recital, evening.....Town Hall

WEDNESDAY, NOVEMBER 26

Philharmonic Orchestra, evening.....Carnegie Hall
Gitta Gradova, piano recital, evening.....Aeolian Hall
Hercules Pascal, song recital, evening.....Town Hall

THURSDAY, NOVEMBER 27

Boston Symphony Orchestra, evening.....Carnegie Hall

FRIDAY, NOVEMBER 28

Philharmonic Orchestra, afternoon.....Carnegie Hall
Roland Hayes, song recital, evening.....Carnegie Hall
La Forge-Berumen Nocturnal Musicale.....Aeolian Hall
Paul Whiteman and His Orchestra, afternoon.....Aeolian Hall
Elshuco Trio and Festival Quartet of South Mountain, evening.....Aeolian Hall

SATURDAY, NOVEMBER 29

Symphony Concert for Children, morning.....Carnegie Hall
Boston Symphony Orchestra, afternoon.....Carnegie Hall
Philharmonic Orchestra, evening.....Carnegie Hall
Harold Bauer, piano recital, afternoon.....Aeolian Hall
Nickos Cambourakis, violin recital, evening.....Aeolian Hall
Ignazio D'Amico, song recital, evening.....Town Hall

SUNDAY, NOVEMBER 30

New York Symphony Orchestra, afternoon.....Aeolian Hall
Elena Gerhardt, song recital, evening.....Aeolian Hall
State Symphony Orchestra, afternoon.....Metropolitan Opera House

MONDAY, DECEMBER 1

Leff Pouishnoff, piano recital, afternoon.....Aeolian Hall
Charles Naegele, piano recital, evening.....Aeolian Hall
Clara Clemens, song recital, afternoon.....Town Hall
Alma Kitchell, song recital, evening.....Town Hall

TUESDAY, DECEMBER 2

Philadelphia Orchestra, evening.....Carnegie Hall
Washington Heights Musical Club, evening.....Aeolian Hall

WEDNESDAY, DECEMBER 3

Philharmonic Orchestra, evening.....Carnegie Hall
Edmond (Israel) Vichnin, piano recital, afternoon.....Aeolian Hall
Lamond, piano recital, evening.....Aeolian Hall

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MUSICAL COMEDY, DRAMA AND MOTION PICTURES

GREY'S SONG HEARD IN PHILADELPHIA.

During the week of November 9, at the Box Theater in Philadelphia, Frank H. Grey had the pleasure of hearing his newest song, Give Me One Rose to Remember, sung by Frederick Brindley, tenor. The audience was enthusiastic at every hearing and Mr. Grey has reason to be proud of his new work. The song was given a special scenic background which set it off to advantage. It was believed to have been the most musically attractive number written by this well known composer in some time. Mr. Grey has just completed an operetta which has been accepted for publication and an early production is expected. Lolita is the title and it is a story about the great Southwest.

NOTES.

For three weeks, Harold Lloyd, in his newest comedy, Hot Water, occupied the center of attraction at the Mark Strand Theater. The surrounding program was equally attractive, so all was kept intact. This is a record for a comedy film and proves that Harold Lloyd is forging to the front.

This week the feature at the Mark Strand is entitled The Fair Set, based on a clever play presented to New York last spring, entitled Spring Cleaning. Arthur Lange and his orchestra are an added feature to the program.

At the Piccadilly, the Sunday concert this week offered an all-Wagner program.

Mlle. Gambarelli, the premiere danseuse of the Capitol Theater and for the last year and a half ballet mistress, is leaving that house where she has been since Mr. Rothafel took charge four years ago. It is understood that she has been granted a leave of absence to fill some dance recitals and has accepted a limited tour in vaudeville.

Marie Cavan will be the featured soloist at the Rialto this week where she is singing an aria from Gioconda. Miss Cavan had a successful season at the Capitol three years ago and before that was a member of the Chicago Opera during the Dippel regime.

RIVOLI.

In observance of Armistice Day at this theater a special presentation was made by Joseph Zuro of that lovely ballad, Roses of Picardy, by Haydn Wood. The appealing music was sung by Miriam Lax, soprano, and Adriane Da Silva, tenor. These two young singers possess lovely fresh voices, and while the song has been given many interpretations and presentations, never had this writer heard it rendered better. Rosa Polnariow, violinist, gave a spirited rendition of Hubay's Hejre Kati. This is the first time the artist has been heard by the writer and she created a splendid impression, showing fine style, tone and technic. The overture was Sicilian Vespers, Verdi, played by the Rivoli Concert Orchestra, with Emanuel Baer conducting.

The picture was George Beban's production, The Greatest Love of All, with Mr. Beban in the cast. It was thoroughly satisfying and the audience enjoyed it immensely even though there were many scenes of pathos which moved the audience strangely. There was an innovation in this presentation, in that the picture ran along smoothly until the trial scene, the picture fading away, the curtain slowly rising and disclosing the entire cast on the stage to enact the big scene. It is at least something new in the movies. A word of praise must go to Marie di Benedetta, who played the part of the old Italian mother. She was superb, and not since Vera Gordon has there been such a masterly portrayal of a mother on the screen. She looked and breathed the part, and if she continues in the movies she will go far under the present star system.

THE CAPITOL.

The fifth anniversary celebration taking place at this theater last week should certainly prove to the entire organi-

zation, from Edward Bowes and S. L. Rothafel, on through the various members of the staff and the house, that the Capitol is certainly dear to the hearts of the New York public. Upon leaving the theater at 9.30 p. m., on Thursday evening, the mob going out from the first performance was unbelievable. Upon reaching the lobby the crowds waiting to get in were massed in a solid wall extending way out and around the street. The courtesy of the entire management, and the desire on the part of everyone to make visitors to the Capitol enjoy every moment of their stay, is more and more impressed on one, particularly those who have the habit of going every week. It is a splendid organization throughout, and everyone who has made this institution successful, artistically, financially and otherwise, is to be heartily thanked.

The opening number by the Capitol orchestra, under the conductorship of David Mendoza, was the 1812 Overture. This was a rousing good selection for such a festive occasion. There was one slight drawback in that the Cathedral bells of the organ were a bit too loud for the orchestra's climax. The orchestra men have discarded their light suits for formal evening dress.

A special film gave a bit of history of the Capitol Theater since its opening in 1919, and the audience was particularly enthusiastic when mention was made of Roxy and his gang of radio fame, when other pictures were thrown on the screen. There is no doubt about the success of Mr. Rothafel's broadcasting.

The ballet offered The Dance of the Hours, with Gambarelli as the premiere danseuse. Lovely new costumes and a new setting greatly enhanced this familiar number which the Capitol so frequently offers.

Goeffrey O'Hara's and Gordon Johnstone's magnificent poem and song, There Is No Death, was offered in memory of Armistice Day. The new scenery made the number more impressive and added greatly to the effect. This was followed by the Capitol double quartet, singing Grieg's Morning. This also was offered with a very beautiful scenic background, and the lovely music lends itself perfectly to such an arrangement.

So much for the musical interests of the program during Anniversary week, but as fine as most of it was, it did not overshadow the feature picture, which was the film version of the Theater Guild production of two seasons ago, He Who Gets Slapped. In this, Lon Chaney does the greatest piece of acting of his career, and when one looks back over the films he has made, this seems to be rather a broad statement. There was a subtlety, a mastery, unaided by grotesqueness or deformity, which will make this characterization stand among this year's best pictures. Another thing which must be said for the director, Victor Seastrom, is that he had the excellent taste to surround Mr. Chaney not only with a convincing cast but also one that was in every way a support and back-ground to the star. The picture is being held over for a second week, and for all who enjoy motion pictures for the great art one sometimes finds there, they are highly recommended to go to the Capitol.

THE RIALTO

One of the most effective scenes this writer has ever witnessed at a Broadway picture house—and Broadway has the best—was offered last week at the Rialto. It was the opening number on the program—especially arranged because of Armistice Day. Hugo Riesenfeld had written for the occasion an Armistice Overture, ideally descriptive of the war days—before, during, and after—and on this occasion it was admirably conducted by Willy Stahl. During the playing, the colored lights and the camera revealed an appropriate setting almost uncanny in its realism.

At the conclusion of the music the spot-lights were thrown on the flying flags of the Allies, and a huge American flag was undraped, almost covering the entire stage. Needless to say there was deafening applause. It was a most effective idea and the huge audience appreciated.

Eileen Van Biene, soprano, sang delightfully Seymour Simons' Remember the Rose and Ernest Ball's When Irish Eyes Are Smiling. There was a Danse Classique, contributed by Lorelei Kendler, Marguerite Low and Zena

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Larina, dancers; an organ solo made up of a medley of war songs, played by Alexander D. Richardson, and the usual Rialto Magazine and cartoon features. The feature picture was The Beloved Brute, a fight picture from start to finish.

Madame Pompadour Opens New Theater

Madame Pompadour, a Charles Dillingham-Martin Beck production, was chosen to inaugurate the new Martin Beck Theater on Tuesday, November 11. The music is by Leo Fall and the book and lyrics by Rudolph Schanzer and Ernest Welisch, with the adaptation by Clare Kummer. The production is given in New York after two successful years in London and other European cities, and it is likely to become as popular here as it has in those places. The music is melodious and attractive, the songs have an unusual appeal to popularity, the entire production is staged to please both the eye and the ear, and it is reminiscent of famous popular comic operetta successes of other years.

A striking feature of the production is the fact that both principals and chorus have good voices and know how to use them. They can not only dance—they can also sing. Wilda Bennet does full justice to the title role and is ably supported by a lively cast.

The story concerns one of the many historic, and sometimes imaginary, adventures of the one-time favorite of Louis XV and the plot is cleverly worked up to a "comic operetta" climax. Historians may disagree as to the authenticity of the situation, but that does not detract from its interest and the fact that it gives enjoyment to the audience. The orchestra is under the able direction of Oscar Radkin.

More than a word of praise is due to the new Martin Beck Theater. It is said to be the latest idea in theater construction. The house seats 1200 on two floors and is entered through an artistically decorated and spacious foyer, with tapestries, bronzes, marbles and paintings of an unusual order and of a type not often seen in a theater. A Steinway Art Grand helps to decorate an attractive and spacious promenade back of the balcony. All the decorations are in perfect harmony and produce more than a pleasant effect and, with the harmonious lighting arrangements throughout the auditorium, give a smooth and soft atmosphere.

De Seguro Endorses Silberta's Beloved

Andres de Seguro, basso, formerly of the Metropolitan, who is at present doing a limited amount of teaching and coaching in New York, has highly endorsed Rhea Silberta's new song, Beloved. Following is a recent letter from Mr. Seguro: "It will undoubtedly interest you to know that since I received your newly edited song, Beloved, I gave it to a very prominent soprano who is studying with me at present and she has enjoyed singing it as much as I have in listening to it. It is beautiful. I am sure that Beloved will soon take its place in the best programs of our best recitalists."

George Liebling to Do Some Teaching

George Liebling, whose piano recital took place at Town Hall yesterday afternoon, November 19, also has had a successful career as a pedagogue, for he was a professor at the London Guildhall School of Music and also headed his own conservatory in Munich until the war broke out. During his present visit to America he has received applications for lessons and is teaching a few pupils between the intervals of his concert giving. During the summer he will conduct a Master Class for piano, and full details will be announced later.

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CHICAGO OPERA

(Continued from page 5)

Landgrave brings back to memory that of the late Plancon. It has the same distinction of carriage and nobility of tone.

Rosa Raisa, who undertook with no orchestra rehearsal the heavy task of singing the role of Elizabeth, which she had practically forgotten since she sang it with the company some three years ago, made in it one of the biggest successes of her career. Though she stayed most of the evening close to the prompter's box, neither her voice nor her action gave any vestige of anxiety. Her appearance in the Hall of Song created a stir in the audience, so beautiful did she look in her regal costume, and after her singing of *Dich theure Halle*, the audience gave full sway to its enthusiasm and could not refrain from vociferously applauding.

A special word of praise is also due William Beck, who made his reentry as Biterolf. Here is one of the company's most versatile singers, who sings in every language and equally well in all. Jose Mojica gives distinction to any role. Thus, his Heinrich der Schreiber took prominence through the manner in which he acted and sung by this popular tenor. Cyrena Van Gordon, the Juno of the opera stage, was beautiful as Venus. In splendid fettle, her first appearance of the season made one hope that she will be billed often, as she sang the difficult music with opulent tones and indeed she was a real vision. Gladys Swarthout, who had made her debut as another shepherd in *Tosca* the previous week, showed herself for the first time and proved a pretty young boy and a singer of ability, imbued with a lovely voice of good carrying power and steadiness. May it be suggested to the management that such a consummate singer does not require pitch prompting in a solo number without accompaniment. The solo was somewhat marred by an instrument that irritated one's ear and whose absence is advised at the repetition of this opera. Forrest Lamont essayed for the first time the role of Tannhäuser. His performance had its very good moments and in the matter of enunciation was at all times superb.

The least said about the men choristers the better for all concerned. The female element in the Chicago Civic Opera chorus is one hundred per cent., but the male element sometimes as low as minus zero. On this occasion they scored a cipher, singing mostly off pitch and making the Pilgrims' chorus (one of the gems in the opera) a very fine example of very poor singing. The ballet, too, registered minus zero. The Russian ballet is fine in Russian opera, but in French, Italian and German operas the eccentricities of those Russian ballet masters are, to say the least, disturbing. In *Gioconda* last week the Ballet of the Hours was danced by men as well as women, and this is contrary to tradition, and tradition is right, since we are informed in the text that "Now we will see pretty women who will perform for you the Dance of the Hours." Why men then? In *Tannhäuser*, too, the ballet misrepresented the demands. To be an originator shows progressiveness, but then one must be right, and our ballet-master was again wrong on this occasion. The stage management must be congratulated for its efficient work.

SAMSON AND DELILAH, NOVEMBER 12

There are times when those who have to go nightly to opera for duty find pleasure in their work. Such occurrences do not happen often, but when they do they are worth mentioning, as then duty becomes a pleasure. This preamble indicates that the performance of *Samson and Delilah* under review was one that stood out for its excellence. Charles Marshall finds the role of Samson one of the best vehicles to bring out all his vocal qualities and now they are many. When this tenor joined the ranks of robust tenors with our company a few years ago, he was classified as a heroic tenor with extraordinary top notes, but clarion-like tones are not all that make a great tenor. Today those same high tones still astound, but to them must be added vocal virtues that permit the classification of Charles Marshall as a very fine singer. He now knows how to shade his voice and uses to great advantage a beautiful mezzo voce. Then again, he knows how to phrase, how to project his tone, how to articulate each word, and, added to these qualities, he has also learned how to act on the operatic stage. The Marshall of today is a great improvement on the one of years gone by.

Louise Homer was Delilah. In splendid form she once more sang herself into the hearts of her listeners and delivered singing that was a delight to the dilettante as well as the masses. Thunderous plaudits came from all parts of the house after each aria. Cesare Formichi was a sonorous High Priest, voicing the part with great nobility of tone. He was imposing in his attire and shared in a large measure in the success of the fine production. Edouard Coteuil, a justly popular member of the company, made a lasting impression through his beautiful interpretation of the part of the old Hebrew, in which he met with considerable success. Here is another sincere artist who always gives of his very best. Jose Mojica made much of the very small part of the Philistine Messenger, and Lodovico Oliviero and Antonio Nicolich rounded out an excellent cast.

The chorus was more than satisfactory and some of the choral numbers would have put to blush many an oratorio society. The orchestra distinguished itself, rendering the Saint-Saëns music as it has seldom been heard at the Auditorium. The ballet, too, deserves words of praise, as in plastic dances it excels, and the corps de ballet necessarily shared in the good ensemble of the performance.

Having paid tribute to all concerned with the lone exception of Giorgio Polacco, who was at the conductor's desk, it may be added that it was due primarily to him that *Samson and Delilah* was so efficiently performed, as with the surety that comes only from long experience and with that musical intelligence and knowledge for which he is justly known throughout the musical world, the forces placed at his disposal performed in a manner that reflected the enthusiasm of the leader. Such performances as that given *Samson* are better propaganda for the Chicago Civic Opera Company than any other sort of publicity. Good performances will repay the management many times, while poor ones will hurt the attendance of superior ones.

LA BOHEME, NOVEMBER 13

Puccini's *La Boheme* is an opera that sings itself, according to our Italian friends, as the roles of Mimi, Musetta and Rodolfo are "fat" parts all made and so sympathetic as to be always received with much enthusiasm by the public and reviewed most charitably by the critics. Our Italian friends are all wrong, and this was demonstrated beyond doubt at the first performance this season. Mary McCormic, before journeying to Italy, where, according to report, she won triumphs as Mimi, had sung with the Chicago Opera such roles as Musetta in *Boheme* and Micaela in *Carmen*—important roles, to be sure, but not as taxing as that of Mimi. Since childhood we have been told that Italian audiences were the most difficult in the world, that the public over there knows opera repertory so well that deviation from the text or from true pitch brings upon the culprit of such faults the ire of the public, which manifests its discontentment with catcalls and hissing. This demonstration must no longer exist in sunny Italy, as Miss McCormic has returned to us with the same faults for which she was criticised when she first joined our opera company. She sharpens as much as ever—nay, a little more since she has more to sing. The voice of this young American girl has always been an object of great admiration and more so now than ever before. It is a luscious organ of great power and beauty, but with her persistence of sharpening, all those qualities are not sufficient to make her presentation meritorious. Miss McCormic was unhappily cast as Mimi.

Louise Taylor made her debut with the company as Musetta. It is more charitable not to lay stress on the manner in which this young woman acted the part. Musetta was a gisette, a flirt, but not a vulgar woman. Vocally, here and there were discovered some very good tones, but the newcomer did very little in the part that would win praise. She was totally out of the picture and the management erred in giving this young artist such an important role. Cortis was more happy as Rodolfo than as Enzo and Edgardo. He sang well and acted with discretion. Giacomo Rimini did his very best as Marcello, Virgilio Lazzari was excellent as Colline, Deffere quite funny as Schaunard. Trevisan made up superbly as Alcindoro, and others in the cast were only satisfactory. Moranzoni conducted.

RIGOLETTO, NOVEMBER 14

For the second appearance here of Toti Dal Monte the management had billed her as Gilda in *Rigoletto*, outside subscription. All that has been written concerning the bigness and beauty of her voice could be repeated in reviewing her performance in the Verdi opera. It was regrettable, however, that her last tone in the *Caro Nome* was a little blurred. This only due to an over-anxiety on the part of the songstress, whose lung capacity did not equal the desire of her mind. Her breath control being extraordinary, she taxed it beyond human limitation and this resulted in the last note in the *Caro Nome* not being full and round, and making her work less effective than it would have been otherwise. One poor tone, however, does not mar an excellent rendition of the difficult number, and the audience shared this opinion since it gave this petite woman with the big voice an ovation which continued for several minutes. Toti Dal Monte, desirous to please the eye also, has, if all that is said be true, sought one of Chicago's foremost modistes and given her carte blanche. This is regrettable, as the dressmaker occasionally erred as to how Gilda should be dressed.

Charles Hackett, noble of carriage, handsome and refined, made an elegant Duke of Mantua. His singing was much admired and he was a bright light in the good ensemble of the performance. Joseph Schwarz, a master singer, is a very intelligent artist. His conception of the hunchback has always been admired since he acquainted us with his version of the role a few years ago, and as he has returned after a well-earned vacation in the best of form. Rigoletto stands out as one of the strongest portrayals ever conceived by this distinguished baritone. Vocally, his dramatic tones were subdued here and there for tender ones, especially noticeable in duets with Gilda. The monologue of the sec-

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ond act was admirably delivered and, if for no other reason, he should be given first honors. From beginning until the end of the opera, however, Schwarz was the prominent factor and the intensity he put into the part was at times thrilling, while at all times moving. His success knew no bounds. Virgilio Lazzari was a sonorous Sparafucile, Flora Perini a good looking Maddalena, Antonio Nicolich a young Monterone, and the minor roles, generally well cast, took prominence in some instances.

Giorgio Polacco was at the conductor's desk. He has the force to extract all the beauties in the score, as the orchestra under his baton plays with an enthusiasm really surprising and the chorus responds to his command with better results than under any other conductor. Theatrical, when necessity demands, Polacco can also be poetic and romantic, thus, giving color to all his readings. He was, as ever the main-spring in the good of the performance. RENE DEVRIES.

PHILADELPHIA

(Continued from page 7)

favorite here in recital, church and oratorio music. It was a treat to hear her in opera, where she shone as brightly as in other fields of music. Alfredo Gandolfi, as Marcello, was splendid, both vocally and in his acting. The others appearing in the cast were Valentine Figaniak as Schaunard, Theodore Bayer as Benoit, Reinhold Schmidt as Alcindoro, Thomas J. Shay as the Customs Officer, and Nini Mazzeo as Pargnol. The chorus did some fine work.

At the end of the first act Mrs. Tracy made a brief but pointed speech, urging the support of the company which is endeavoring to give Americans an opportunity to appear in opera in their own country without first having to make a name for themselves abroad.

It is earnestly to be hoped that the people of Philadelphia will appreciate and support its Civic Opera Company.

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BOSTON

(Continued from page 55)

3, Nocturne, op. 55, No. 2, Scherzo in B minor, Chopin; Kreisleriana, Schumann; Prelude in D minor, Rachmaninoff; Moment Musical, op. 94, No. 5, Schubert-Godowsky; Tango, Albeniz-Godowsky, and Kaleidoscope, Hofmann.

Mr. Hofmann's mastery of the piano has long been a by-word in American concert halls, and it is hardly necessary to enlarge upon his abilities at this time. An audience of good size gave him a warm reception.

SYMPHONY ANNOUNCES EXTRA CONCERTS.

The announcement is made of the annual series of five Monday evening concerts by the Boston Symphony Orchestra, Koussevitzky, conductor. This series will be given by the full symphony orchestra under its regular conductor, Serge Koussevitzky, and with regular symphony programs. The concerts will take place on the following Monday evenings: December 1, January 12, February 9, March 30, April 27. There will be a soloist of importance at each concert, as follows: Dusolina Giannini, soprano of the Metropolitan Opera Company; Mieczyslaw Munz, Polish pianist; John Charles Thomas, baritone; Myra Hess, pianist; Richard Burgin, concertmaster of the orchestra. Although most of the tickets have been retaken by former

subscribers, a few desirable subscription seats are available, and are now on public sale.

SYMPHONY ON TOUR

On Monday morning, November 10, the Boston Symphony Orchestra set forth on its first extended tour of the season. During the week the orchestra has covered Schenectady, Troy, Ithaca, Buffalo and Pittsburgh. It was Mr. Koussevitzky's debut as the Boston Symphony Orchestra conductor in these cities, and Symphony Hall reports that he had extraordinary success everywhere. J. C.

Novello-Davies Singers Heard

On Sunday evening, November 16, singers from the studios of Clara Novello-Davies furnished half of the program of a concert given at the De Witt Clinton High School under the auspices of the Board of Education. The program opened with the singing of Spanish, Gypsy (Cassen), finely rendered by fifteen voices from the Novello-Davies Artists Choir. They were also heard in the entrance music to Madame Butterfly with solo by Lois Landis, who revealed a sweet, fresh voice. This number brought for an encore, Poor Wandering One, which was so well liked that it had to be repeated. Mme. Davies and her singers coming in for an ovation. Two short numbers—Ash Grove (Welsh) and Keel Row (Scotch) were much enjoyed, the latter being sung a second time. A high light of the program was the chorus' final selection, Our Country, with solo for Miss Landis, written by Ivor Novello.

These singers should prove successful in local concerts, for they are indeed a novelty. They have been finely trained and Mme. Davies once again proved her value as a conductor. There were also two singers from the studios—Allan Glen and Edmund Goulding, baritones. Mr. Glen gave a good rendition of the familiar Pagliacci prologue, which brought an encore. Later he was heard in Rhea Silbert's new song, Beloved, which was so well sung and so well liked that it had to be repeated. Mr. Glen has a voice of excellent quality and he made a favorable impression.

Mr. Goulding, well known author, playwright and moving picture director, revealed a hitherto unknown side of his versatility. He is the possessor of a voice of a naturally admirable quality, with a wide range and of ample volume which should take him far if he should feel inclined to take his singing more seriously. This was his first public appearance and it was a decidedly successful one. His selections were: Melisande in the Wood (Goetz) and Tommy Lad (Maretson), which brought two encores. For both singers Mme. Davies was at the piano, while Dorothy Bedford accompanied the choir. Members of the choir follow: Marie Louise Blight, Bertha Berkman, Kate Evans, Elsie French, Hazel Graham, Irene Hunwick, Maxine W. Tuman, Lois Landis, Jacqueline Marsin, Lena Newmark, Rae Raymond, Gertrude Young, Rebecca Finkelstein, Maria Arnoldi, Bertha Berkman.

Nathan Abas, violinist, with Raymond Bauman at the piano, played during the second half of the program.

Rose Armandie's Recital Today

The fresh voice of Mlle. Armandie, from the Paris Conservatoire, is to be heard at her first New York appearance in Aeolian Hall this afternoon, November 20. Her



LISA ROMA,

who will appear in recital at the Princess Theater, New York, on the afternoon of December 7. It will be remembered that last season the soprano won unusually fine tributes from the critics on a coast to coast tour as soloist with the Kansas City Orchestra. Again this season she will be heard in concert and recital throughout the country. Miss Roma is one of the very successful artists who have risen to their places in the musical world under the guidance of Giuseppe Boghetti, the well known vocal teacher of New York and Philadelphia. (Kubey-Rembrandt photo.)

program, made up of old and new songs, has been arranged to show the remarkable quality of her voice and its power to demonstrate the dramatic significance of the words. Whether it be Schubert or Chausson, Ravel or Honneger, Mlle. Armandie shows a feeling always true, which enchants her audience. Add to this a profound fervor, a musical affinity, and, above all, a voice of extraordinary purity, and you have the synthesis of that admirable singer, Mlle. Armandie.

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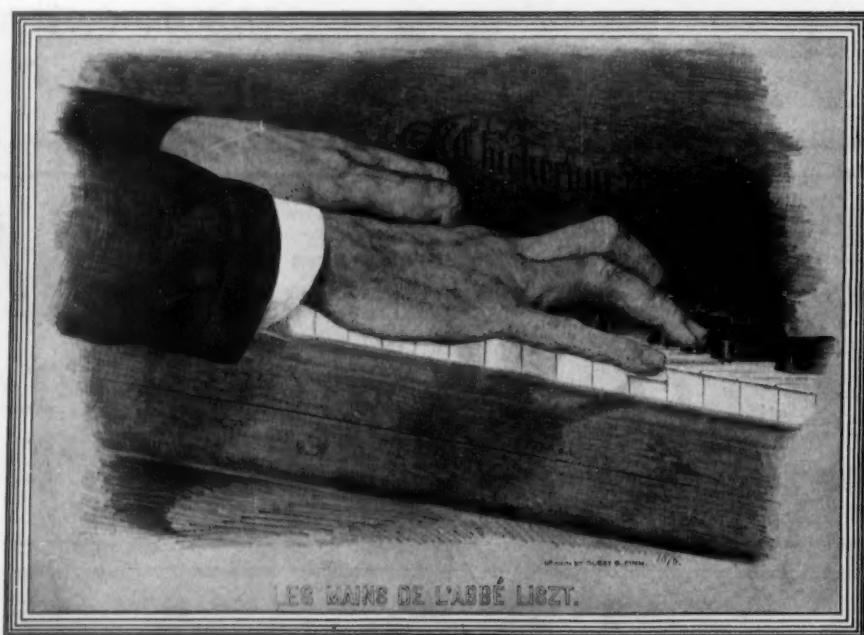
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